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LOVE AND PEDAGOGY IN THE WORKS OF HENRY JAMES

by

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled Love and Pedagogy in the Works of Henry James submitted by Bonnie Gail Afanasiff in partial fulfilment of the requirements for the degree of Master of Arts.

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ABSTRACT

For the purpose of my thesis, pedagogy is defined as any relationship consisting of the giving and receiving of knowledge in which the giver influences the receiver's intellect, character, or conduct. Throughout James's work, this pattern recurs in combination with love relationships.

Chapter I traces the love and pedagogy theme in James's first novel, Watch and Ward. The development of the teaching and learning process is studied in relation to James's use of fairy-tale imagery. The ambiguity of the main character's motivations is seen as an early sign of James's preoccupation with the sinister aspect of formative influence in love relationships.

James's increasing use of erotic and educational relationships to develop the idea of manipulative influence is discussed in Chapter II. The Bostonians describes a double-edged conflict between two teachers for possession of the student; it is both a pedagogic struggle for control of her mind and a sexual struggle for possession of her love. The two relationships are shown to parallel each other through James's use of fairy-tale imagery and his development of motivation in the central characters. The first two chapters both use the analysis of the love and pedagogy theme as a tool to prevent critical distortion created by an unnecessary idealization of James's male characters.

In Chapter III, the motif of possession and manipulation is studied in two pedagogic relationships in The Tragic Muse. Love and learning are seen to be increasingly incompatible in James's works, as the conflict tends to centre within the relationship itself, so that the

erotic and the educational elements are at war with each other.

Chapter IV explores the theme in The Sacred Fount and places it briefly in relationship to other late works by James, particularly The Ambassadors. Love and pedagogy reaches its most sinister manifestation in the vampire theme of The Sacred Fount. James's preoccupation with vampirism and death in relationships involving love, teaching, and learning is traced from several early tales through The Portrait of a Lady, "The Pupil," The Turn of the Screw, The Sacred Fount, and The Wings of the Dove. The Sacred Fount is seen as the culmination of James's concern with the influence human beings exercise over one another through force, propaganda, emotion, or education.

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CHAPTER I

LOVE AND PEDAGOGY IN WATCH AND WARD

> Behold him thus converted into a gentle pedagogue, prompting her with small caresses and correcting her with smiles.[1]

Henry James's first novel, Watch and Ward, establishes a pattern of love and pedagogy that reappears consistently in his later works. The hero, Roger Lawrence, adopts a young orphaned girl and takes over her education:

> He determined to drive in the first nail with his own hands, to lay the smooth foundation-stones of Nora's culture, to teach her to read and write and cipher, to associate himself largely with the growth of her primal sense of things (p. 43).

He realizes that his situation is unusual, "there was something comical in a sleek young bachelor turning nurse and governess" (p. 37), but, nevertheless, he fulfills these roles with great care:

> He plunged into a course of useful reading, and devoured a hundred volumes on education, on hygiene, on morals, on history. He drew up a table of rules and observances for the child's health; he weighed and measured her food, and spent hours with Lucinda, the minister's wife, and the doctor, in the discussion of her regimen and clothing (p. 43).

Roger plans Nora's education with the goal of molding her into a lovely woman and an ideal wife for himself. With this object in mind, he worries about his own qualifications as a teacher and lover:

> He had determined that she should be a lovely woman and a perfect wife; but to be worthy of such a woman as his fancy foreshadowed, he himself had much to learn. To be a good husband, one must first be a wise man; to educate her, he should first educate himself. He would make it possible that daily contact with him should be a liberal education (p. 54).

As Nora's education progresses, however, problems arise in the form of two rivals for Nora's affections: her cousin, George Fenton, and Roger's cousin, Hubert Lawrence. Roger manages to postpone the problem by sending Nora off to Europe for the finishing touches to her education. When she returns, Roger proposes marriage and Nora, shocked, leaves him and runs away to New York and to Roger's rivals. Soon, however, the effects of Roger's teaching come into play, and she realizes that George is a self-seeker and Hubert is a superficial man without will and that Roger is the man she really loves.

The main concern in Watch and Ward is the interlocking development of the themes of love and pedagogy. While the romantic, melodramatic aspects of the plot provide the superficial excitement in reading Watch and Ward, the more fascinating developments of the novel concern the varying positions of the pedagogic interest within that romantic context. Lionel Trilling states that a pedagogic relationship "consists in the giving and receiving of knowledge about right conduct, in the formation of one person's character by another, the acceptance of another's guidance in one's own growth."[2] The relationship of Roger Lawrence and Nora Lambert follows this standard pedagogic pattern. However, a close study of the characters of teacher and student reveals a second, deeper level in James's perception of the pedagogic which questions some of the basic assumptions of any such relationship of influence.

Roger's ultimate goal as a pedagogue is the creation of a perfect wife. His strategy, he says, is "extremely simple,--to make her happy that she might be good" (p. 40). His teaching method, at least on the surface, appears to be mere happy indulgence. James takes great pains to document Roger's own intellectual progress as teacher in the

early phases of the relationship, not without showing a sense of the ludicrous in Roger:

> He should be a fountain of knowledge, a compendium of experience. He travelled in a spirit of solemn attention, like some grim devotee of a former age making a pilgrimage for the welfare of one he loved (p. 54).

Roger's major fault is taking himself too seriously. As a teacher, Roger initially doubts the quality of his student, wondering if Nora is not perhaps dull and stupid; as Nora's education proceeds, Roger's insecurities turn back upon himself and he doubts his own intellectual superiority as tutor to Nora:

> She must grow and outgrow, that is her first necessity. . . . I ought to convert myself into a beneficent shadow, a vague tutelary name. Then I ought to come back in glory, fragrant with exotic perfumes and shod with shoes of mystery! Otherwise, I ought to clip the wings of her fancy and put her on half-rations. I ought to snub her and scold her and bully her and tell her she's deplorably plain,--treat her as Rochester treats Jane Eyre (p. 68).

Roger's doubts about his tutorial capacity obviously have more basis in sexual than intellectual insecurity. While there is no indication from James that there is anything perverse in the idea of a twenty-nine-year-old man with these motives adopting a twelve-year-old girl, the sexual imagery in the book is still often alarming. The imagery contained in Roger's reactions to the child is impossible to ignore:

> "Do you remember my taking you last night in my arms?" It was his fancy that, for an answer, she faintly blushed. He laid his hand on her head and smoothed away her thick disordered hair. She submitted to his consoling touch with a plaintive docility. He put his arm around her waist. An irresistible sense of her childish sweetness, of her tender feminine promise, stole softly into his pulses. A dozen caressing questions rose to his lips (p. 34).

No one familiar with Vladimir Nabokov's Lolita could read this passage without feeling uneasy. Other passages of obvious sexual import occur later. Roger, worried over the appearance of George Fenton, wonders if

> a little precursory love-making would do any harm. The ground might be gently tickled to receive his own sowing; the petals of the young girl's nature, playfully forced apart, would leave the golden heart of the flower but the more accessible to his own vertical rays (p. 81).

Sexual overtones reappear again in the passage where Nora loses her watch-key and returns from bed to borrow Roger's. Roger's key is a "complete misfit," while Hubert's "worked admirably" although "some rather intimate fumbling was needed to adjust it to Nora's diminutive timepiece" (p. 109). The critical response to this pattern of obviously suggestive imagery has been various. Robert Gale[3] agrees with the Freudian biographical approach of F. W. Dupee, who maintains that "Watch and Ward is strewn with images so palpably and irresistibly erotic as to imply a whole resonant domain of meaning beyond anything he [James] could have intended."[4] Oscar Cargill argues that James, writing under the influence of his admiration for George Sand, is fully aware of what he is doing and that the erotic images "are generally suitably used in a book devoted to a study of the different expressions of love."[5] Leon Edel, while asserting a "bland unconsciousness on the author's part,"[6] pauses to wonder at the naïvete of James and his Bostonian readers who pass by such imagery unnoticed.

Given the accepted sexual premise of the novel, that is, that Roger already views Nora as a potential bride, it is surely not too much to accept the explicit sexual imagery as an intentional device on James's part to maintain the idea of that sexual interest in the early stages,

almost wholly pedagogic, of their relationship. However, James's Roger is no Humbert Humbert; while there is clearly an element of sexual fantasy and feeling in the relationship, this element is subdued. James has Roger himself wonder about the matter and dismiss it:

> He mused ever and anon on the nature of his affection for Nora, and wondered what earthly name he could call it by. Assuredly he was not in love with her: you could not fall in love with a child. But if he had not a lover's love, he had at least a lover's jealousy; it would have made him miserable to believe his scheme might miscarry (p. 55).

Roger's active sexual interest in Nora is confined to future intentions only, but at the same time James makes a point of keeping that future sexual interest in the foreground. While the sexual feeling is subdued and latent in the man/child living arrangement, the sexual interest is insisted upon as the ultimate basis for the pedagogical relationship.

There are other problems inherent in Roger's character as pedagogue besides his ambiguous sexual motivations. From the first Roger reveals a curious mixture of passivity and action in his feelings and behavior. There is a continuing sense of enclosure and immobility associated with Roger. His natural habitat appears to be an easy chair in a convenient sitting-room: we first glimpse him sitting in a hotel drawing-room; then he positions himself in Isabel Morton's drawing-room; in later scenes with Nora he is characteristically "in his slippers, by the fireside" (p. 45). His insistence on the passive element in himself is revealed in his concern that Nora make her choice (of him of course) independently and of her own free will. His illness near the end of the novel, removing his direct influence from her entirely, culminates his role as the passive lover in the novel. However, combined with this passivity is a streak of stubbornness that is also associated with the

erotic. The novel begins with an erotic defeat. We are told that this is not the first time Roger has proposed to the same woman; Roger's love-making is determined, if nothing else:

> He [Roger] was therefore dismissed with gracious but inexorable firmness. From this moment the young man's sentiment hardened into a passion (p. 26).

There is a certain perversity in such stubbornness. The passive/active split reveals itself in Roger's peripheral love interests in the novel: Teresita and Miss Sands are both desirable for the passive security of the relationships they offer; at the same time, there is an element of perversity in the way Roger tests himself with the affections of these two ladies; he is intrigued by them, but, at the same time, pulls back from them. His insistent desire to believe that Nora must be conscious of his purpose is another aspect of this stubbornness, as is his aggressive hostility towards George Fenton. This dual aspect of the actively stubborn and the passive in Roger's character becomes singularly important to the manner in which he enacts his role as pedagogue.

This same concern with the passive and the active in Roger appears in the fairy-tale imagery that provides a dominant motif in Watch and Ward and parallels the development of the pedagogic theme. Throughout the first part of the novel, Roger plays fairy godfather to Nora's Cinderella. Nora herself constantly reiterates the dependency of her relationship with Roger in terms of this fairy-tale:

> I feel to-night like a princess in a fairy-tale. I am a poor creature, without a friend, without a penny or a home; and yet, here I sit by a blazing fire, with money, with food, with clothes, with love. The snow outside is burying the stone walls, and yet here I can sit, and simply say, 'How pretty!' (pp. 64-65).

The godfather pattern is one of active, total intervention and control over another human being. In his role as fairy godfather Roger takes over the ordering of Nora's life and gives her the opportunity to change her destiny. However, his desire to make "her life . . . date from the moment he had taken her home. . . . to quench all baser chances" (p. 39) is foiled by George Fenton. The appearance of Nora's cousin obstructs Roger's vision of himself as the only active shaping force in Nora's life and forces him to realize the limitations of his roles as fairy godfather and pedagogue. Elizabeth Stevenson notes a similar pattern in the godparent/sponsor motif whenever it appears in James's work:

> There is an inevitability of growth, development, and revolt with which the fairy godparent is incapable of dealing . . . . The role of the sponsor is to pitch the hero into opportunities which are at the same time dangers and to stimulate the pulse of the story by the multiplication of choices. . . . for seriousness, for reality, the fairy godparent can only set the hero in motion; he cannot rescue him once he has gone his way and begun to choose . . . . It is a definitely limited intervention, after all.[7]

James tells us that "Fenton's presence was a tacit infringement of Roger's prescriptive right of property" (p. 83); faced with this undermining of his owner-trainer status, Roger reacts with "jealous irritation" (p. 89), "rancourous suspicion" (p. 83), and "fierce discomposure" (p. 89). In terms of the fairy-tale he has changed from benevolent godfather to cruel stepfather.

Roger's active role in determining Nora's fate is progressively limited from this point on until, as he approaches the final stages of courtship, he relinquishes the role of fairy godfather and tutor completely, and the position of sponsor to Nora is assumed by Mrs. Keith. With this reversal in Roger's roles of teacher and lover (Mrs. Keith taking over

as teacher and godmother in order that Roger can concentrate on his more youthful role as lover) comes a corresponding reversal in the physical imagery:

> She displayed an almost sisterly graciousness, enhanced by a lingering spice of coquetry; but somehow, as she talked, he felt as if she were an old woman and he still a young man. It seemed a sort of hearsay that they should ever have been mistress and lover (p. 181).

While Mrs. Keith is made to appear older, almost grandmotherly, all references to Roger's baldness and corpulence have ceased and he appears almost youthful. Mrs. Keith having assumed his old role as godparent, Roger creates a new fairy-tale for Nora and himself:

> He half closed his eyes and watched her lazily through the lids. There came to him, out of his boyish past, a vague, delightful echo of the "Arabian Nights." The room was gilded by the autumn sunshine into the semblance of an enamelled harem court; he himself seemed a languid Persian, lounging on musky cushions; the fair woman at the window a Scheherazade, a Badoura (p. 178).

This new fairy-tale reflects the ambiguous mixture of passive and active forces in Roger's vision of himself. The active element is found in the fashioning of the cocoon, the creation of the learning environment, or the maintenance of the harem (harems are associated with considerable aggressive, protective force); the passive element is evident in the desire to be languidly entertained within the protective envelope of each of these environments. It is the passive element of the fairy-tale that Roger now consciously emphasizes. With his view of himself as a "languid" and "lounging" Persian, Roger reverts to the passivity of his initial vision of the ideal love relationship:

> a placid wife and mother . . . a golden-haired child, and, in the midst, his sentient self, drunk with possession and gratitude (p. 27, underlining mine).

This reversal from the active to the passive as the dominant element in the fairy-tale motif provides an imaginary parallel to the development of the love and pedagogic relationship between Roger and Nora.

Because Roger's ultimate goal as pedagogue is the selfish desire to create "a lovely woman and a perfect wife" (p. 54) for himself, his sexual motivations call into question his effectiveness as tutor and the propriety of his pedagogic methods. Roger's open admissions to Mrs. Keith and Hubert Lawrence that he is creating Nora in his own image, with a wholly subjective ideal in mind, reveal the total alliance of his role as pedagogue with that actively stubborn part of his character which has already been noted. A self-made wife created with his own ideals and prejudices would be a totally submissive partner, a reflective mirror for Roger's own pride and self-love. The element of passivity and submission that Roger requires of the ideal sexual partner is revealed in his other relationships with women. Miss Sands appeals to Roger's desire for "safe" relationships:

> Roger felt that there was so little to be feared from her that he actually enjoyed the mere surface-glow of his admiration; the sense of floating unmelted in the genial zone of her presence, like a polar ice-block in a summer sea (p. 126).

Where there is no sexual threat Roger feels free to indulge in total passivity, in this case, to float in the "mystical calm" of Miss Sands's presence. The sea image associated with Miss Sands makes one wonder if she is not meant to appear as a mother-figure to Roger; the security he feels with her is certainly a close parallel to the security of the

unborn infant in the mother's womb. Similarly, the attractiveness of Roger's relationship with the Peruvian Teresita is that "it was so happy, so idle, so secure" (p. 56). Teresita's charms are certainly curious: a "plump and full-blown innocence" (p. 56), "the charm of absolute naïvete" (p. 56), "the infantine rarity of her wits" (p. 57), "a wife . . . ready made to his heart, as illiterate as an angel, and as faithful as the little page of a medieval ballad" (p. 56), a woman who "was delighted to be loved . . . and smiled perpetual assent" (p. 57). Teresita is basically still a child and a not very bright one at that; this is exactly her attraction for Roger. One notes this curious conversation between Nora and George Fenton:

> "He has known me as a child," she continued, heedless of his sarcasm. "I shall always be a child, for him."
> "He will like that," said Fenton. "He will like a child of twenty" (p. 88).

Roger's erotic dream of Isabel Morton and her niece at the beginning of the novel clearly demonstrates that what he really wants is a wife who is a child:

> There glimmered mistily in the young man's brain a vision of the home-scene in the future,--a lamp-lit parlour on a winter night, a placid wife and mother wreathed in household smiles, a golden-haired child, and, in the midst, his sentient self, drunk with possession and gratitude (p. 27).

Mother and child form a composite picture in Roger's ideal vision of the married state. This is the only relationship in which he can combine the two elements in his character successfully: the natural dominance of the adult over the child would be reflected in the interaction of husband and wife and would erase any potential sexual threat in the married state, creating the security necessary to indulge his natural

passivity. In "The Double Structure of Watch and Ward,"[8] J. A. Ward sees Roger's desire to unite adult experience with the security of childhood as the major symptom of a theme of insularity and withdrawal from the world of experience which James appears to condone by the novel's happy ending. Lee Ann Johnson recognizes the same pattern but oddly suggests that Nora's marriage to Roger is not really a critical problem since "Nora's change of heart derives as much from duty and desperation as from love."[9] Ms. Johnson maintains that "while Roger prides himself on his acute conscience and good intentions, he also dreams of possession and control. Thus the young man's subconscious aim, as revealed by his private thoughts, centers on insuring Nora's ignorance, obedience, and virtual imprisonment."[10] This extremely hostile view of Roger Lawrence poses some interesting problems.

The ambiguities in Roger's character are definitely present; what is particularly fascinating about them is the light they shed on James's concept of pedagogy even in this very early novel. The darker aspect of Roger's purpose is recognized in George Fenton's plea to Nora, "You are not his slave. You must choose for yourself and act for yourself. You must obey your own heart" (p. 88) and in his "impulse to break a window, as it were, in Roger's hothouse"[11] (p. 84).

If Roger is actually keeping Nora from experience, this questions his effectiveness as a teacher and implies that he is in fact manipulating rather than educating her. This unresolved ambiguity in Roger's role as teacher (manipulator?) is not a major fault of Watch and Ward, as J. A. Ward claims.[12] It is, rather, an early example of one of James's major concerns in all his novels: the right of one individual to "influence" another. The examination of the pedagogic role is most

often an exploration of the practical and moral effects of this concept of "influence." The evident idea is that Roger in fact allows Nora only a "cloistered virtue." Nora tells Roger, "my future is fixed. I have nothing to choose, nothing to hope, nothing to fear" (p. 66). This fixedness in their relationship is what must change and evolve before the pedagogical relationship can be claimed successful. James, like Milton and Browning, can only value that which has been exposed to and tested by experience and has survived.

The concept of an imposed and cloistered virtue in Nora and the question of manipulation in Roger's teaching methods (the modern term is "behavioral modification") is continuously emphasized in the contrast of gratitude and spontaneous affection throughout the novel. Roger wishes to identify the two feelings when he assumes the role of pedagogue:

> He watched patiently, as a wandering botanist for the first woodland violets for the year, for the shy field-flower of spontaneous affection. He aimed at nothing more or less than to inspire the child with a passion (p. 46).

Lee Ann Johnson notes that James reworded this passage in the 1878 book edition of Watch and Ward to emphasize the theme of repayment and gratitude:

> . . . the shy field flower [sic] of spontaneous affection. Roger had no wish to remind his young companion of what she owed him.[13]

The reworded passage emphasizes the contradiction inherent in Roger's attitude to Nora--he wants to influence her without influencing her. He feels that, by rights, Nora should be grateful and should repay him for all he has done for her by becoming his wife, but, at the same time, he feels morally bound to let her come to this realization of the duties

attached to her gratitude by herself, without any obvious prompting from him. James again emphasizes the idea of repayment in Roger's mind later:

> Ought he not, in the interest of his final purpose, to infuse into her soul in her sensitive youth an impression of all that she owed him, so that when his time had come, if her imagination should lead her a-wandering, gratitude would stay her steps? A dozen times over he was on the verge of making his point, of saying, "Nora, Nora, these are not vulgar alms; I expect a return. One of these days you must pay your debt. . . ." (pp. 61-62).

Roger equates gratitude with love and expects that Nora will eventually do the same:

> A passion of gratitude was silently gathering in the young girl's heart: that heart could be trusted to keep its engagements (p. 62).

The arrogance of Roger's assumption that love is only gratitude is yet another example of that stubborn underside of his character. When Nora finally learns of Roger's expectations from Mrs. Keith, her reaction is the exact opposite of what Roger had supposed:

> Why had he never told her that she wore a chain! Why, when he took her, had he not drawn up his terms and made his bargain? She would have kept the bargain to the letter; she would have taught herself to be his wife. Duty then would have been duty; sentiment would have been sentiment (p. 191).

Roger's manipulations ultimately fail and Nora rejects the expectations that Roger has based them on. She is grateful, but not that grateful. Before they can be united she must learn to love him for what she values in him, not in gratitude for past kindnesses.

The fact remains, however, that Roger in his role as pedagogue appears to spend more time protecting Nora from any exposure to life than he does teaching her about it. The title "Watch and Ward" refers to their respective social positions as guardian and ward but also has

further implications. The military phrase "to keep watch and ward" meant to guard against attack by night and day; the military associations are an apt image for Roger's overly vigilant view of himself as Nora's protector and emphasize the sense of enclosure and immobility in Roger's relationship with her. What we see of Nora's actual development from an awkward girl into a cultivated young woman appears to be effected by her trip to Europe with Mrs. Keith, while we are made aware of her awakening sexual being through the characters of George Fenton and Hubert Lawrence. Up to the point of Roger's proposal, Nora's worldly knowledge, limited as it is, has all come from sources external to her relationship with Roger. What Nora learns from Roger is the standard by which she can judge and place her worldly knowledge. Roger once hoped that his very presence would be a liberal education to Nora and his hope is answered. Nora learns the classics from Roger, but more important, she assumes his sensibilities towards life. The fastidiousness that makes Roger seem a bit of a fuss-budget is in essence the same sensibility that creates a graceful and beautiful lady out of Roger's awkward Nora of "les pieds énormes." That it is this exquisite sensibility that Nora learns from Roger is revealed in the last three chapters of the novel.

While Roger has formerly tried to maintain the insularity of his relationship with Nora by relying on her gratitude, he finally realizes that the roles of pedagogue and lover cannot co-exist and he relinquishes his tutorial powers to Mrs. Keith:

> "I wish her to accept me freely, as she would accept any other man. For that purpose I must cease to be, in all personal matters, her guardian" (p. 181).

It is part of the ambiguity of Roger's character that a few minutes later

he will claim his years of watching and acting on Nora's behalf as his best qualification for the position of her husband. However, the idea is established that Nora must make her choice of lover independently without the direct influence of Roger's role as her teacher. Basic to the whole concept of pedagogy is the idea that for the education to be finally successful it must be put into force independently by the student. Juliet McMaster, in her article on Jane Austen, "Love and Pedagogy," emphasizes this idea that it is the student who is ultimately responsible for the success or failure of the pedagogic relationship:

> The pupil makes his choices: he may choose or not choose to be instructed; he may elect his instructor; he may select which of the instructions to attend to. In all these choices he defines himself, and he has himself to accuse if they are wrong.[14]

The education received in the cloistered classroom is worthless unless it can pass the test of practical experience.

There has already been one indication that Nora is assuming standards independently of Roger. She reacts to the argument she and Roger have over George Fenton by criticizing her guardian:

> The fault was hers now in that she had surely cared less for duty than for joy. Roger, indeed, had shown a pitiful smallness of view. This was a weakness; but who was she to keep account of Roger's weaknesses (pp. 94-95)?

In her ability to see a weakness in Roger, even though she denies her right to criticize him for it, Nora has begun to create the objective distance necessary between student and teacher before the student can evolve into an independent adult.[15] Nora's vague feelings that her interests are not necessarily identifiable with those of Roger are revealed in her reaction to his illness:

> Nora prayed intently for Roger's recovery,--prayed that he might live to see her more cunningly and lovingly his debtor. She wished to do something, she hardly knew what, not only to prove, but for ever to commemorate, her devotion. She felt capable of erecting a monument of self-sacrifice. Her conscience was perfectly at rest (p. 167, underlining mine).

The innuendoes in the language are subtle, but they are present. When Nora decides to leave for New York after Roger's proposal, it is with the sense that their relationship has changed irrevocably:

> On the old terms there could be no clearing up; she could speak to Roger again only in perfect independence (p. 193).

Here Nora formally declares her change of status from student to adult.

This change in status is tested and confirmed by Nora's flight to New York. It is in her New York experiences that Roger's training of her sensibilities takes effect. Nora has assumed Roger's fastidiousness as her own and judges her impressions in New York from that viewpoint. What she sees is the vulgarity of George Fenton, the ugliness and squalid dirt of Mrs. Paul's boarding house, the superficiality of Hubert Lawrence. Her former illusions are shattered through the independent exercise of the sensibility she has acquired from Roger, and she leaves Hubert's drawing-room "free and light of spirit" (p. 235). She has found herself, her adult self, and with it the realization that she can love Roger Lawrence:

> Yes, she was in the secret of the universe, and the secret of the universe was, that Roger was the only man in it who had a heart (p. 236).

This is not desperation, as Lee Ann Johnson would have it,[16] but rather the rational decision of a mature mind. Nora judges each of her suitors on his own merits and only Roger survives the test, only he embodies the

sensibilities which are the standards she now applies to experience.

Thus the criticism that James is being false to his material by leaving the ambiguities of Roger's character unresolved at the end of Watch and Ward is at least partially answered by the development of the love and pedagogy theme in the last chapters. James shows the success of the pedagogical relationship in Watch and Ward by emphasizing that Nora makes her final decisions independently. The training in sensibility that she has acquired from Roger is no longer imposed by him; it has become an integral part of her character. The pedagogue's status ultimately changes from an active to a passive role as the student's knowledge is verified by experience.

However, there is some merit in the critical suspicion that Nora is a richer character than Roger at the end of the novel. As pedagogue, Roger is not required to test his opinions by experience, while Nora has grown and added to the knowledge she has gained from Roger by her fuller experience of the world. By the end of Watch and Ward Nora is the fuller character because she has satisfied the need for a full experience of life to verify her attitudes. One feels that it is a happy coincidence for Roger that her experience is such that he best fits the standards she now applies to the world. Nora has in fact outdistanced the teaching she has received from Roger: he trained her to be the perfect child-wife; by experiencing the world in a manner that he is incapable of, she has assumed a greater maturity within her adult status. It is this sense that the student is better than the teacher that creates a critical uneasiness with the sentimental ending.

The relationship of Roger and Nora in Watch and Ward sets the pattern of love and pedagogy that will develop further in later novels.

The erotic and pedagogic aspects in the relationship develop together and react on one another. If the pedagogic relationship develops to the fullest the student must eventually disengage himself from his identification with his instructor and apply the knowledge he has acquired independently. The sense that, in doing so, the student may outdistance or outgrow the instructor, sometimes to the extent that the teacher is discarded altogether, becomes an important aspect of the love and pedagogy theme. In the ambiguities surrounding the character of Roger Lawrence, James is beginning the exploration of the sinister aspects of the problem of "influence" which will become one of his major thematic concerns.

CHAPTER II

LOVE AND PEDAGOGY IN THE BOSTONIANS

"an educative process was now going on for Verena."[1]

The love and pedagogy theme in The Bostonians centers around three characters: Verena Tarrant, a young and gifted speaker for the feminist movement, Olive Chancellor, a spinster and zealous feminist, and Basil Ransom, an unemployed Southerner who is antagonistic to the women's cause. Verena is the ideally receptive student; at the beginning of the novel we learn that "all her desire was to learn, and it must be added that she regarded her mother, in perfect good faith, as a wonderful teacher" (p. 67). Shortly thereafter, Olive Chancellor assumes the role of Verena's teacher and undertakes "to train and polish" (p. 101) Verena's public speaking talents through their mutual dedication to the feminist cause. Within a few months, Olive's student has completely entrusted herself to her new teacher's curriculum: "Verena wanted to know the truth, and it was clear that by this time she believed Olive Chancellor to have it, for the most part, in her keeping" (p. 131). Complications develop as Basil Ransom wages a determined campaign to woo Verena away from her feminist sympathies and her loyalty to Olive in order to persuade her to marry him, assume his opinions, and confine her talents to "the realm of family life and the domestic affections" (p. 294). The Bostonians centers around this struggle between Ransom and Olive for possession of Verena. The conflict is double-edged; it is both a pedagogic struggle for control of Verena's mind (in the ideological conflict over women's role in society) and a sexual struggle for possession of her

love (with Olive's implied lesbian attachment in opposition to the "maleness" of Ransom's determined assault on Verena's sensibilities). The two love/pedagogic relationships, Olive and Verena, and Ransom and Verena, parallel each other in the development of imagery and motivation.

Olive Chancellor's "adoption" of Verena Tarrant recalls Roger Lawrence's adoption of Nora Lambert in Watch and Ward. Olive's actions follow the pattern of the excessively interfering fairy godparent--she spirits Verena away from her wretched surroundings in Cambridge and sets out to polish the girl's natural gifts, which have remained miraculously unstained by her tainted background (just as Nora fails to show symptoms of her Bohemian background in Watch and Ward). The emphasis in the first half of The Bostonians is on Verena's "development" and "training." Olive's vision of their ideal relationship as student and teacher reminds the reader of a central passage in Watch and Ward, where Nora and Roger read together by the fire on a snowy Christmas Eve. Olive describes a similar vision to Verena:

> "We will work at it together--we will study everything," Olive almost panted; and while she spoke the peaceful picture hung before her of still winter evenings under the lamp, with falling snow outside, and tea on a little table, and successful renderings, with a chosen companion, of Goethe (pp. 75-76).

The focus of their studies amid this domestic bliss is the history of the oppression of women; the ostensible purpose of the "education" Verena acquires from Olive is her preparation for the role of spokeswoman and prophet of female emancipation. Mrs. Tarrant notes that Olive "had opened Verena's eyes to extraordinary pictures, made the girl believe that she had a heavenly mission" (p. 93). Olive's influence over her protégé increases until her control is nearly complete:

> The girl was now completely under her influence; she had latent curiosities and distractions--left to herself, she was not always thinking of the unhappiness of women; but the touch of Olive's tone worked a spell, and she found something to which at least a portion of her nature turned with eagerness in her companion's wider knowledge, her elevation of view (p. 121).

Olive becomes a major factor in all of Verena's decisions and actions, "she cared more for her friend's opinion . . . than for her own" (p. 131). However, the pomposity of Olive's proprietorship is undercut wryly by James's statement of Verena's failings as a student: "There were so many things that she hadn't yet learned to dislike, in spite of her friend's earnest efforts to teach her" (p. 106).

Besides Olive's pedagogic influence over Verena there is an implication of eroticism in their relationship. Writing to his publisher, James noted that "the relation of the two girls should be a study of one of those friendships between women which are so common in New England."[2] The hints in the text are obvious. Olive's speech is often indicative:

> "I want to do something great!"
> "You will, you will, we both will!" Olive Chancellor cried, in rapture (p. 75).

> "We will work at it together--we will study everything," Olive almost panted (p. 75).

> "But don't fail me--don't fail me, or I shall die!" (p. 121).

> "Oh, don't desert me--don't desert me, or you'll kill me in torture," she moaned, shuddering (p. 322).

Olive is described as "visibly morbid" and "unmarried by every implication of her being" (p. 17). She realizes the unusualness of the relationship and takes steps to hide it:

> if Verena made a great sacrifice of filial duty in coming to live with her . . . she must not incur the imputation (the world would judge her, in that case, ferociously) of keeping her from forming common social ties (p. 147).

Olive's other attempts to befriend young women are described early in the novel:

> She had an immense desire to know intimately some very poor girl. This might seem one of the most accessible of pleasures; but, in point of fact, she had not found it so. There were two or three pale shop-maidens whose acquaintance she had sought; but they had seemed afraid of her, and the attempt had come to nothing. She took them more tragically than they took themselves; they couldn't make out what she wanted them to do, and they always ended by being odiously mixed up with Charlie (pp. 31-32).

Fear of "Charlie" is a major clue to the relation between Olive and Verena. Olive's fear of marriage is constantly reiterated: "She was haunted, in a word, with the fear that Verena would marry, a fate to which she was altogether unprepared to surrender her; and this made her look with suspicion upon all male acquaintance" (pp. 102-103). Olive passionately attempts to make Verena promise never to marry; the description in the long passage is ominous and suggestive:

> "What a strange place for promises," said Verena, with a shiver, looking about her into the night.
>
> "Yes, I am dreadful; I know it. But promise." And Olive drew the girl nearer to her, flinging over her with one hand the fold of a cloak that hung ample upon her own meagre person, and holding her there with the other, while she looked at her, suppliant but half hesitating. "Promise!" she repeated (p. 117).

The theme of marriage continues on into the next chapter, as Olive tells Verena, "Priests--when they were real priests--never married, and what you and I dream of doing demands of us a kind of priesthood" (p. 119). Verena gradually comes around to this vision of the two women ministering to the "altar of a great cause" (p. 147) in a descriptive passage with both erotic and pedagogic implications:

> Her share in the union of the two young women was no longer passive, purely appreciative; it was passionate, too, and it put forth a beautiful energy. If Olive desired to get Verena

> into training, she could flatter herself that the process had already begun, and that her colleague enjoyed it almost as much as she (p. 146).

The emphasis on marriage, the reference to their friendship as "a union of soul" (p. 70), Olive's intense jealousies, and Verena's feelings of loyalty and guilt towards her friend all imply that their relationship has some erotic basis in imaginative, if not in physical, fact.

The pedagogic aspects of the relationship between Olive and Verena also have ominous undertones. The extreme possessiveness of Olive's attitude shows a desire for power over Verena that is inconsistent with the altruistic motives of a teacher and mentor. Olive goes to extreme lengths to bring Verena under her total influence; we are told that "what she would have liked to impose on the girl was an effectual rupture with her past" (p. 96, emphasis mine). Visiting the Tarrant household in Cambridge, she sees "a chance to take a more complete possession of the girl" (p. 114, emphasis mine) and asserts her authority over Verena's parents. Olive exemplifies the pedagogue who will not allow her student any freedom. Similar situations have already occurred in the pedagogic relationships developed in earlier novels. The ambiguities surrounding the character of Roger Lawrence in Watch and Ward center on the question of how much freedom he actually does give Nora to develop and make her own decisions. In The Portrait of a Lady, the relationship of Gilbert Osmond and Isabel Archer follows the same ominous pedagogic pattern. The situation of the student in both novels is laden with irony. Like Isabel, who seeks a life "of free expansion, of irresistible action,"[3] Verena is also to "have every opportunity for a free expansion" (p. 144). In marrying Osmond, Isabel, in her admiration, places him in the position

of her teacher, but her worship gradually changes to horror as she realizes that Osmond expects her to accommodate herself completely to his system of things. The pedagogic relationship here is definitely perverse: Isabel wants to grow and learn but is trapped by a teacher who insists that his student do exactly what he wants. The theme of Isabel as object, the final exquisite touch to Gilbert Osmond's tasteful drawing rooms, reappears in The Bostonians, where Verena is the prized possession fought over by her two instructors. The sinister aspect of the pedagogic relationship in James, that is, the tyranny of influence and the extreme restrictiveness and possessiveness it can lead to, is increasingly ominous and threatening through the examples of Nora, Isabel, and Verena.

Olive, with her implied lesbian attachment to Verena and her hysterical possessiveness and fanaticism, is the extreme example of the restrictive pedagogue. However, she does not admit this to herself, rationalizing instead that Verena's education is preparing her to make the right choices:

> he [Matthias Pardon] wasn't half educated, and it was her belief, or at least her hope, that an educative process was now going on for Verena (under her own direction) which would enable her to make such a discovery for herself (p. 109).

Theoretically at least, Olive recognizes that Verena's success as a student, and her own success as her teacher, will only be complete when Verena can act independently (but also as Olive wants her to), without Olive's intimidating presence to enforce her views. Her failure is obvious; out of sight of Olive's tragic eyes, Verena continuously wavers when she meets Basil Ransom. But the bias in Olive's rationale is implicit in her own words:

> You must be safe, Verena--you must be saved; but your safety must not come from your having tied your hands. It must come from the growth of your perception; from your seeing things, of yourself, sincerely and with conviction, in the light in which I see them; from your feeling that for your work your freedom is essential, and that there is no freedom for you and me save in religiously not doing what you will often be asked to do--and I never! (p. 120, first emphasis mine).

The freedom Olive gives Verena is merely the freedom to see things as Olive sees them; it is a Hobson's choice at best. What Olive most fears in Basil Ransom is the opportunities for choice that he presents to Verena.

The restrictiveness of the pedagogic relation is reflected as well in the imagery of The Bostonians. It has already been noted that Olive's adoption of Verena follows the fairy-godparent pattern established in Watch and Ward; here, however, the imagery of legend and fairy-tale assumes a more explicitly sinister aspect. Early in the novel, Ransom refers to Miss Birdseye's meeting as "a rendezvous of witches on the Brocken" (p. 7), and Mrs. Luna asserts, "they are all witches and wizards, mediums, and spirit-rappers and roaring radicals" (p. 7). Verena's account of her initial meeting with Olive also conforms to a view of Olive as witch:

> Olive had taken her up, in the literal sense of the phrase, like a bird of the air, had spread an extraordinary pair of wings, and carried her through the dizzying void of space (p. 69).

Later, when Olive draws Verena into the folds of her large magician-like cloak under the cold night sky at Cambridge, the effect is one of sinister entrapment. James tells us that "Olive's tone worked a spell" (p. 121) and that "Verena was completely under the charm. . . . I use the word not in its derived, but in its literal sense" (p. 146). Olive

constantly pictures Verena as an American, feminist version of Joan of Arc;[4] this image also becomes one of entrapment and bewitchment:

> The fine web of authority, of dependence, that her strenuous companion had woven about her, was now as dense as a suit of golden mail (p. 146).

This imagery of entrapment and bewitchment underlines the ominous aspects, both erotic and intellectual, of Olive's influence over Verena.

The tyranny of Olive's possessiveness is accented by her sensitivity to any suggestions from other characters that she is being possessive. At one point, Olive, feeling that she had given her sister "no warrant for regarding her as her friend's keeper," is "taken aback by the flatness of Mrs. Luna's assumption that she was ready to enter into a conspiracy to circumvent and frustrate the girl" (p. 245). On another occasion, the injured Olive exclaims to Mrs. Burrage, "She is absolutely free; you speak as if I were her keeper!" while her hostess explains "that of course she didn't mean that Miss Chancellor exercised a conscious tyranny; but only that Verena had a boundless admiration for her, saw through her eyes, took the impress of all her opinions, preferences" (p. 265). Verena is seen in terms of a caged animal, and Olive is her "keeper"; like any animal trainer, Olive does not want her charge to make any independent decisions. That Olive's influence is as sinister and restrictive as it is instructive is emphasized in the imagery throughout The Bostonians.

However, it is possible to over-simplify James's use of fairy-tale imagery in The Bostonians. W. R. Martin has argued that "the 'tale' [that is, the fairy-tale imagery] presents Good and Evil in unambiguous terms,"[5] with Olive playing the wicked witch and Ransom "the knight in

armour that shines brightly because he has intellectual integrity, a sort of transcendent sanity and an innate chivalry."[6] Such an interpretation indicates a very selective reading of the text by the critic, since the same image patterns that establish Olive as a witch figure of sorts also appear in the parallel pedagogic relationship that develops between Ransom and Verena. Verena makes the comparison herself:

> If he didn't want to take up the subject, he at least wanted to take her up--to keep his hand upon her as long as he could. Verena had had no such sensation since the first day she went in to see Olive Chancellor, when she felt herself plucked from the earth and borne aloft (p. 276).

As her friend converts to Ransom's point of view, Olive regards Verena as "the victim of an atrocious spell" (p. 352). When Verena meditates on her "transformation," the language of bewitchment appears again:

> she felt it must be a magical touch that could bring about such a cataclysm. Why Basil Ransom had been deputed by fate to exercise this spell was more than she could say (p. 332).

Ransom openly admits that he has come to Marmion "to take possession of Verena Tarrant" (p. 301). In the final scene of the novel, Ransom sees "that Verena had not refused, but temporized, that the spell upon her--thanks to which he should still be able to rescue her--had been the knowledge that he was near" (p. 382). Ransom's "magic" is stronger than Olive's. In terms of the language and image patterns, he is as much a wizard as Olive Chancellor is a witch.

The parallelism between the two different relationships continues in the imagery of Ransom's violent possessiveness. He tells Olive, "She's mine or she isn't, and if she's mine, she's all mine!" (p. 383). Verena rejects Olive because "she felt Olive's grasp too clinching, too terrible" (p. 334), but the same page reveals that Ransom's

wooing is equally violent: "to show her how much he loved her, and then to press, to press, always to press" (p. 334). "The firmness of his resolution" is such that "he felt almost capable of kidnapping her" (p. 340). Finally his hold upon her is so tight that he gloats on "how secure he felt, what a conviction he had that however she might turn and twist in his grasp he held her fast" (p. 347). This physically violent element in Ransom's possessiveness appears even in the very last scene: Verena cries after the departing Olive, "but Ransom had already, by muscular force, wrenched her away" (p. 389). Ransom is no knight in shining armour; he is the same kind of possessive tyrant that Olive Chancellor appears to be.

In the relationship between Olive and Verena, the pedagogic element dominates, while Olive's latent homosexuality is an undercurrent. In the relationship between Ransom and Verena, Ransom's role as lover is emphasized. In this role, Ransom has all the natural advantages over Olive in their struggle to possess Verena's passions. Ransom's physical attractions are emphasized by Mrs. Luna's almost violent attentions, and his maleness is accented by the facts of his chivalry and aristocratic Southern background. The ludicrous seriousness with which Ransom regards his role as lover is illustrated when, sitting in Mrs. Luna's parlour, "Ransom wondered for a moment whether, if she were to ask him point-blank to marry her, it would be consistent with the high courtesy of a Southern gentleman to refuse" (p. 174). However ridiculous Ransom's peculiar form of "chivalry" may appear at moments to the reader, it is obviously this aspect of physical attractiveness and Southern male assertiveness that appeals to Verena, so that "Olive's earnestness began to appear as inharmonious with the scheme of the universe as if it had been a broken

saw" (p. 257). After all, Ransom provides the first serious sexual opposition to Olive; Henry Burrage and Matthias Pardon are wishy-washy lovers at best.[7]

The reader naturally tends to approve of Ransom's opposition to Olive's morbid tendencies. Many critics have arrested their interpretation of Ransom's character at this point and loudly applaud Ransom's "rescue" of Verena from Olive's clutches at the end of the novel. Robert Long sees the ending as an affirmation: "The motif of sexual vitality, embodied in Verena and Ransom, rises up through the motif of sexlessness and triumphs over it; and the flight of Ransom and Verena from the Music Hall is an escape back to life."[8] Osborn Andreas asserts that Verena "is rescued from Olive's lust of dominion and emotional parasitism by the man who marries her";[9] W. R. Martin envisions Ransom as a "knight in armour";[10] Elizabeth Schultz sees him as "a romantic hero, engaged in the most noble of rescue operations. . . . saving souls."[11] Robert McLean argues that Ransom is the "love-smitten swain" whose "association with Verena . . . is drawn as natural and unspoiled"[12] and concludes that Verena's tears are "a small price to pay for achieving a normal relationship in a society so sick."[13] Lionel Trilling regards Ransom as James's manifestation of "the true masculine principle,"[14] a bastion of "intelligent romantic conservatism"[15] who is "akin to Yeats, Lawrence, and Eliot in that he experiences his cultural fears in the most personal way possible, translating them into sexual fear, the apprehension of the loss of manhood."[16] This idealization of James's character would be more appropriate if James had been content to let his character rest completely on his laurels as a male sexual being.

If Ransom's appeal to Verena were couched solely in terms of his

male sexuality, the critical assumption that he represents James's standard of normality in The Bostonians could be better supported. However, unfortunately for those who want to see Ransom in the guise of a romantic hero, James offsets Ransom's physical attractions by giving him a set of intellectual pretensions equal to those of Olive Chancellor. Irving Howe makes this point with the firmness and clarity necessary to pierce the critical smokescreen of romantic illusion centered around the character of Basil Ransom; the passage is worth quoting at length:

> most remarkable of all is the incident in which Ransom solemnly declares himself ready for both marriage and the future on the extraordinary ground that one of his essays has finally been accepted by "The Rational Review," a journal of which the title sufficiently suggests both its circulation and influence. If nothing else, this would be enough to convince us that Ransom is as naively and thoroughly, if not as unattractively, the victim of a fanatical obsession as Olive Chancellor--this characteristic delusion of the ideologue . . . that if only his precious words once appear in print, the world will embrace his wisdom and all will be well. . . . in his way Ransom is as deeply entangled with his ideology as Olive with hers . . . their struggle is actually a rather harsh comedy in which both sides, even if to unequal degrees, are scored off by James.[17]

Ransom's claim to the title of "pedagogue" rests in his insistence on his intellectual pretensions with Verena.

Ransom reveals himself to be as restrictive and limited in his role as pedagogue as Olive is in her relationship with Verena. He insists that Verena accept his views along with his love, just as, earlier in the novel, Olive's care and affection for Verena were contingent on Verena's dedication to the feminist cause. Ransom's monologues on the passing of the masculine tone and the womanization of his generation are similar in tone to Olive's dissertations on the oppression of women. Ransom refuses to give any recognition to any of Verena's ideas; when she talks, he simply replies, "'Balderdash!' it being his theory, as we have perceived,

that he knew much more about Verena's native bent than the young lady herself" (p. 342). Ransom dismisses all of Verena's "rantings and ravings" with this superior "understanding" of her character:

> You think you care about them, but you don't at all. They were imposed upon you by circumstances, by unfortunate associations, and you accepted them as you would have accepted any other burden, on account of the sweetness of your nature. You always want to please some one, and now you go lecturing about the country, and trying to provoke demonstrations, in order to please Miss Chancellor, just as you did it before to please your father and mother (pp. 292-93).

Ransom is very right about Verena's motivations in her relationship with Olive and her parents, but his giant egotism fails to comprehend that she yields to him for exactly the same reasons. At the end of The Bostonians, Verena has merely submitted to a new set of circumstances, a new teacher, and a new curriculum.

Verena is basically a pawn in the ideological struggle between Olive and Ransom. Several critics have taken Verena's statement at face value when she exclaims to Ransom, "The interest you take in me isn't really controversial--a bit. It's quite personal!" (p. 207). William McMurray concludes from this that "Basil offers Verena a private and particular love rather than an abstract union of soul,"[18] while David Howard sees Ransom as the first person to give Verena a "private identity, a sense of a self other than the continuously public self of her upbringing and life."[19] Alfred Habegger might be closer with his interpretation; switching the focus from Ransom to Verena, he suggests that Verena, in concealing Ransom's first visit to her in Cambridge, "draws a distinction between her public and her private experiences."[20] This is supported later when Verena thinks of Ransom's visit as "the only secret she had in the world--the only thing that was all her own" (p. 250). The incident

reveals Verena's growing restlessness under Olive's domination, but it also contains a rich irony. Ransom and Verena's walk through Cambridge is their first meeting alone; it is only at the very beginning of their relationship that Verena makes her observation on Ransom's "personal" interest. She is wrong, tragically wrong; in their future meetings Ransom increasingly presses Verena to reject both Olive's ideas and her friendship, and to assume his own in their place. Verena is only an instrument in the struggle between Ransom and Olive, a struggle that, while presented in terms of a conflict for Verena's love, is essentially egotistical, a struggle for power between two domineering wills. As one critic bluntly states, "Ransom is almost as much interested in defeating Olive as in marrying Verena."[21] The extent to which Ransom ultimately values the controversial over the personal aspects of his relationship with Verena is revealed in the final scene at the Music Hall:

> she looked at her lover, and the expression of her eyes was ineffably touching and beseeching. She trembled with nervous passion, there were sobs and supplications in her voice, and Ransom felt himself flushing with pure pity for her pain--her inevitable agony. But at the same moment he had another perception, which brushed aside remorse; he saw that he could do what he wanted, that she begged him, with all her being, to spare her, but that so long as he should protest she was submissive, helpless. What he wanted, in this light, flamed before him and challenged all his manhood, tossing his determination to a height (pp. 381-82).

Ransom realizes that he has won his case; that Verena is his, whether he lets her perform or not. His insistence on dragging her away does not "save her"; she is, at this point, already "saved" (from his point of view) by her willingness to submit to him. His insistence, in spite of the pain he causes her, that she submit reveals his real egotistic masculine assertiveness: he is not content with the knowledge of his

power over her; he also abuses that power so that the others (Olive and the Tarrants) will be aware of it. Dragging Verena away from the Music Hall is Ransom's way of proving his masculine superiority to Olive; he sacrifices Verena to prove a point.

In their pedagogical roles, neither Olive nor Ransom allows Verena any independence or freedom of choice. The student's role in The Bostonians is one of total subservience; she is seen as an object, and the goal of each pedagogue is the possession of the object, the student, in order to verify the worth of his own curriculum. Superficially, it appears as a struggle for love; below the surface, however, it is a conflict of egos and ideologies. In the process, the student's own spontaneity is obliterated. To be fair to Olive and Ransom, it must be admitted that Verena does not have much spontaneity to begin with. James describes Verena's "essence" as "the extraordinary generosity with which she would expose herself, give herself away, turn herself inside out, for the satisfaction of a person who made demands of her" (p. 328). It is this extreme pliability which governs all Verena's actions and which explains her change in loyalties halfway through the novel:

> there was a spell upon her as she listened; it was in her nature to be easily submissive, to like being overborne. She could be silent when people insisted, and silent without acrimony. Her whole relation to Olive was a kind of tacit, tender assent to passionate insistence, and if this had ended by being easy and agreeable to her (and indeed had never been anything else), it may be supposed that the struggle of yielding to a will which she felt to be stronger even than Olive's was not of long duration (p. 285).

Verena is a passive receiver of experience, floating always with the strongest tide.[22] The struggle between her two mentors is merely "a question of which should pull hardest" (p. 331). Ultimately, the reader

is forced to agree with Dr. Prance's suspicions that Verena is really, perhaps, "rather slim" (p. 335).

As a student, then, Verena is severely limited; although eager to please, she is capable only of learning by rote; any real depth of understanding or commitment is beyond her comprehension and her abilities. The mere spongy nature of Verena's learning abilities presents the ultimate irony in the conflict between Olive and Ransom. Verena is capable of adopting any new idea, but she is incapable of any deep commitment to it. Her loyalties will always be "the mere contagion of example" (p. 355); in short, they are meaningless and worthless in any ideological conflict. Olive and Ransom see the possession of Verena as proof of the superiority of their particular ideological positions, but the struggle is not worth it. Ransom's victory at the end of The Bostonians is a hollow triumph, since his "prize" has no value; possession of Verena embodies none of the proofs he attributes to it.

Thus, in The Bostonians James uses the theme of love and pedagogy to develop the idea of manipulative influence. The student is struggled over by two competing pedagogues, neither of whom loves the girl for herself, but rather for what possession of her stands for. In this vision of the pedagogues as manipulative and consuming and the student as passive, almost sacrificial, the discussion of love and pedagogy in The Bostonians verges on the "vampire theme" it will assume in The Sacred Fount. Basil Ransom wins Verena eventually, but the Jamesian irony prevails to the end, as the reader is reminded of Verena's tears: "It is to be feared that with the union, so far from brilliant, into which she was about to enter, these were not the last she was destined to shed" (p. 390). Verena's essential position remains unchanged;

she is still enslaved by another person's ideology, still serving another's cause; she has no identity of her own. The relationships of love and pedagogy do not succeed in The Bostonians: Verena, as student, is capable of loving but not of real learning; Olive and Ransom, as pedagogues, fail in their roles through their restrictive egotism.

CHAPTER III

LOVE AND PEDAGOGY IN THE TRAGIC MUSE

"There's no education that matters! I mean save the right one."[1]

Character and situation in The Tragic Muse are remarkably similar to those in The Bostonians. Each novel is structured around two interrelated relationships involving love and pedagogy; each relationship presents characters in conflict between social, traditional pressures and individual, artistic ideals. Characterization is similar: Verena Tarrant and Miriam Rooth are alike in their Bohemian backgrounds and natural talents (the gift of each is vocal); Julia Dallow is a softened version of Olive Chancellor, shy and inhibited with a strong ambition that she attempts to carry out vicariously; Basil Ransom and Peter Sherringham each asks the woman he loves to sacrifice her talents and ambitions to become his wife; Basil Dashwood has the same aura of modern commercialism and publicity as Matthias Pardon. Each novel centers in the conflict between society's recognized values and traditions and an individual's own talents and vocation. In The Bostonians, the individual, Verena Tarrant, sacrifices her idealistic career at the insistence of Basil Ransom, the representative of conservative and traditional society. In the two relationships involving love and pedagogy in The Tragic Muse, the same conflict between artistic integrity and worldly demands is solved differently. Julia Dallow insists that Nick Dormer give up his artistic interests and prove himself (with her help and support) in a political career before she will marry him; Nick goes along with her political ambitions for him for a time but finally rejects the House of Commons in favour of his

studio. Peter Sherringham encourages and sponsors Miriam Rooth in her stage ambitions until he falls in love with her; then he asks her to give up her acting career to become his wife. Miriam accuses him of hypocrisy, refuses his offer of marriage, and goes on to become a successful actress. In The Bostonians, society won an uneasy victory over the individual; in The Tragic Muse, the artist stands successfully against the demands of the world. The student submitted to her teacher (Ransom) in the earlier novel; in The Tragic Muse the pupils go their own way when the pedagogic relationship becomes too stifling, the demands of their lovers too oppressive.

Peter Sherringham originally becomes involved with the aspiring actress, Miriam Rooth, through his deep interest in the drama. Peter tells Gabriel Nash of his admiration for the acting profession:

> "It's not easy, by what I can see, to produce, completely, any artistic effect . . . and those the actor produces are among the most momentous we know. You'll not persuade me that to watch such an actress as Madame Carré was n't an education of the taste, an enlargement of one's knowledge" (I, p. 66).

It is with this high estimate of the drama and of himself as critic that Peter first becomes interested in Miriam. Initially, his interest is for amusement's sake; "the possible interest of going with them sometimes and pointing the moral--the technical one--of showing her the things he liked, the things he disapproved" (I, p. 161). He regards her as "a strange handsome girl whom he was bringing up for the theatre" (I, p. 214) and sees himself as her teacher, giving her a "general training" (I, p. 224) in the "artistic education" (I, p. 223), taking "her up to enlighten" (I, p. 224), being "a formative influence" (I, p. 225) and a giver of "indirect but contributive culture, an agency in the formation

of taste" (I, p. 230).

At first, Peter's purpose in assuming the role of pedagogue is for amusement:

> she seemed to belong to him very much indeed . . . . This degree of possession was highly agreeable to him . . . . if he was really destined to take her career in hand he counted on some good equivalent--such for instance as that she should at least amuse him (I, p. 202).

The sense of patronizing possession evident here in Peter's attitude to Miriam becomes stronger when he admits to a second, larger interest in Miriam's acting career:

> What he flattered himself he was trying to do for her--and through her for the stage of his time, since she was the instrument, and incontestably a fine one, that had come to his hand--was precisely to lift it up, make it rare, keep it in the region of distinction and breadth. . . . He had fine ideas, but she was to act them out, that is to apply them, and not he; and application was of necessity a vulgarisation, a smaller thing than theory (I, pp. 226-27).

Peter's view of Miriam as an "instrument" for his restoration of the dramatic art to the theatre parallels the theme of possession in other relationships involving love and pedagogy: Olive and Verena, Ransom and Verena, Julia and Nick. In each case, a proviso is attached to the love and attention of the pedagogue: the student is required to identify himself with the ambitions of the pedagogue, even to act them out. The prevailing idea of the pedagogue who makes use of his student as an object to prove or carry out his theories is here given an ironic twist, however, since Peter is in fact only deluding himself with his talk of theories: "Objective, as it were, was all their communion; not personal and selfish, but a matter of art and business and discussion" (I, p. 231). On only the next page, the reader discovers with Peter "that he had after

all not escaped. He was in love with her: he had been in love with her from the first hour" (I, p. 232). Peter's theories about using Miriam as an instrument for his higher ambitions are merely camouflage for the emotion he is beginning to feel for her.

Peter's pedagogic role appears primarily as that of financial sponsor to Miriam and Mrs. Rooth, paying for Madame Carré's lessons, their trips to plays, and their hotel rooms. He gives Miriam books and reading lists and takes her to the National Gallery, but his efforts at direct instruction make little or no impression on the girl. Peter remains primarily Miriam's sponsor and mentor; it is Madame Carré, with her insistence on continuous hard work, who assumes the role of the practical teacher and shows Miriam the specific tricks of the acting profession. Miriam herself tells Peter where his functions as pedagogue are most useful:

> Your sympathy, your generosity, your patience, your precious suggestions, our dear sweet days last summer in Paris, I shall never forget (II, p. 255).

> You're the best judge, the best critic, the best observer, the best believer, that I've ever come across (II, p. 349).

Peter's value as a pedagogue lies in his role as critic rather than instructor. While Peter theorizes grandly about the dramatic art, Miriam acts out of instinct and the lessons she has received from Madame Carré, but when he criticizes a play or herself in a role, she listens closely. As an instructor in specifics he is too vague and full of historical theories, but Miriam trusts his aesthetic sense and thus respects him as an observer and judge.

Peter, for his part, feels most comfortable when he is theorizing, when the whole business of the theatre is at a safe, objectively

vague distance and he can concentrate on the "art." James indicates that his character has a curiously mixed attitude towards the theatre from the very beginning. Peter deprecates his interest to Nick Dormer, saying, "It's an amusement like another" (I, p. 79), but he tells Biddy, "I don't consider the dramatic art a low one. It seems to me on the contrary to include all the others" (I, p. 56). He is proud of the fact that "he had always kept his taste for the drama quite in its place. . . . his interest in the art of Garrick had never, he was sure, made him in any degree ridiculous" (I, p. 315). His later objection to Miriam's stage career is based in his "apprehension of ridicule" (I, p. 214), his fear that his "office of a formative influence . . . might provoke derision" (I, p. 215). Peter finds himself embarrassed by his interest in the theatre and his role of pedagogue and lover to Miriam. Socially, he fears ridicule and plays down his interest in the theatre, making it appear only an idle hobby, "a second horse" (I, p. 216). He cannot explain away his interest in Miriam by his interest in the theatre, and he cannot excuse himself in the eyes of society as a diplomat having a fling with a celebrated actress, since Miriam is as yet no stage success. Personally, he tires of "the mess of preparation . . . the experiments that spoil the material" (I, p. 223), and he is repelled by the kind of people associated with the stage, "the instinctive recoil of a fastidious nature from the idea of familiar intimacy with people who lived from hand to mouth" (I, p. 208). His interest is only in "the finished thing, the dish perfectly seasoned and served" (I, p. 223). What is ultimately a conflict between Peter's fastidious nature and the practical, everyday necessities of the dramatic profession spreads into Peter's role as critic; he considers the personal element in criticism "unmanly" and offensive but must admit that the best

criticism of the drama is extremely personal:

> What an implication, if the criticism was tolerable only so long as it was worthless--so long as it remained vague and timid! This was a knot Peter had never straightened out: he contented himself with feeling that there was no reason a theatrical critic should n't be a gentleman, at the same time that he often dubbed it an odious trade, which no gentleman could possibly follow (I, p. 197).

Even in his role as critic and judge, the area he is most capable in, Peter feels doubts about the social acceptability of his position. Any real personal contact with the theatre embarrasses Peter; he is only at home with his vague theories about what the theatre has been and what it should be. Thus, when his personal interest in Miriam as a prospective wife opposes his hopes for her career, his emotions easily take precedence over a set of intellectual theories to which he has never made any practical commitment.

With such doubts about his beliefs and his role as pedagogue, Peter makes a poor practical instructor, and Miriam recognizes his limitations. She tells Nick Dormer that Peter "wants to enjoy every comfort and to save every appearance, and all without making a scrap of a sacrifice. He expects others--me, for instance--to make all the sacrifices" (II, p. 313). Miriam describes Peter's dilemma as "muddling up the stage and the world" (II, p. 44) and says to Nick, "He's trying to serve God and Mammon, and I don't know how God will come off. What I like in you is that you've definitely let Mammon go--it's the only decent way" (II, p. 312). The student knows her teacher better than the teacher knows himself; she also knows better than her teacher. Peter wants to have his cake and eat it too and refuses to acknowledge any inconsistency in his position; Miriam realizes that a choice is necessary between the two

worlds and admires the choice that retains one's artistic integrity, even at the cost of one's social and financial status. Miriam values the support and encouragement she received from her sponsor at the beginning of her career and always respects his taste and artistic criticisms, but she has nothing but contempt for Peter's rejection of his proclaimed artistic principles.

The fact is that Miriam has acquired more from Peter's teaching than he realizes. She takes her ambitions and her art seriously and, while Peter's theories about restoring art to the stage have had no immediate practical value to her in improving her acting abilities, she has listened to his statements closely and incorporated them into her being. She is as serious about her responsibilities to the future of drama as Peter has professed to be; now, when he asks her to revoke everything, she will not. Her reasons are reasons of loyalty, not promises of personal success. She tells Peter, "It is n't to my possible glories I cling; it's simply to my idea, even if it's destined to betray me and sink me" (II, p. 347), and she accuses him of hypocrisy:

> Have n't you always insisted on the beauty and interest of our art and the greatness of our mission? . . . What did all that mean if you won't face the first consequences of your theory? Either it was an enlightened conviction or it was an empty pretence (II, p. 343).

Peter has taught Miriam to be serious about her profession, to regard drama as the highest art; now she turns these beliefs back on his own inconsistency and condemns him. Peter is bluntly exposed for the shallow English Philistine he really is:

> Art might yield to damnation. . . . If the pointless groan in which Peter exhaled a part of his humiliation had been translated into words, these words would have been as heavily

> charged with a genuine British mistrust of the uncanny principle as if the poor fellow speaking them had never quitted his island. Several acquired perceptions had struck a deep root in him, but an immemorial compact foundation lay deeper still (II, p. 355).

James leaves no doubts in his reader's mind on how to regard Peter's actions. Miriam's defense of the dramatic art simply falls on closed ears.

James emphasizes Peter's hypocrisy in his "Preface," noting that "it is the promptness with which he sheds his pretended faith as soon as it feels in the air the breath of reality, as soon as it asks of him a proof or a sacrifice, it is this that excites her doubtless sufficiently arrogant scorn. Where is the virtue of his high interest if it has verily never <u>been</u> an interest to speak of and if all it has suddenly to suggest is that, in face of a serious call, it shall be unblushingly relinquished?" (I, p. xix). One critic, Alan W. Bellringer, has attempted to defend Peter Sherringham by dismissing James's "Preface" as "imaginative revision"[2] and arguing that "Miriam's phenomenal talent would not be wasted in her social role as Sherringham's wife"[3] and that Peter "does not ask her to give up the acting that is the 'very essence' of her being, but only the professional stage."[4] The notion that a wife's social grace is the equivalent of a trained actress's skill or results in the same kind of satisfaction is very silly to begin with; Mr. Bellringer's article also ignores the obvious textual evidence that shows up Peter's virtual hypocrisy against Miriam's consistency. The article is interesting, however, for the parallel arguments that occur in it and in Basil Ransom's arguments to Verena in <u>The Bostonians</u> (and in several pro-Ransom criticisms). Peter Sherringham, like Basil Ransom, asks the woman he loves to give up her career and her talents to become his wife. Peter, unlike Ransom, is refused. The ending of the relationship between Peter

Sherringham and Miriam Rooth in The Tragic Muse is a condemnation of the same basic pattern in both novels; if it is fair to argue from one novel to another, the example of The Tragic Muse is further evidence in rebuttal of those critics who regard Ransom as James's personification of ideal masculine principles. James has no respect for those characters that abuse the talents and freedom of others; both Basil Ransom and Peter Sherringham are characters of this egotistical type; neither one is viewed as an ideal.

In The Bostonians, the pedagogue triumphed because the student was passive and submissive; in The Tragic Muse, the student is as strong-willed, egotistical, and ambitious as her instructor and stands firm for her own principles. When asked to give up her "cause," Miriam remains loyal to her profession and contemptuous of Peter for his betrayal of the principles he taught her. The pedagogic situation here fulfils a suggestion made in an earlier novel. In Watch and Ward, Roger Lawrence was haunted by the fear that Nora's intelligence was greater than his own, that her knowledge would outstrip his use as a teacher: "She must grow and outgrow, that is her first necessity. She must come to woman's estate and pay the inevitable tribute."[5] Roger's worries prove fruitless, but they are an accurate prophecy of Peter's fate in The Tragic Muse. Miriam grows and outgrows Peter Sherringham. In his Notebooks, James outlines their relationship in similar terms:

> He thinks something may be made of her, though he doesn't quite see what: he works over her, gives her ideas, etc. Finally (she is slow in developing, though full of ambition), she takes one, and begins to mount, to become a celebrity. She goes beyond him, she leaves him looking after her and wondering. She begins where he ends--soars away and is lost to him.[6]

Peter succeeds as a pedagogue where he wants to fail: his student learns her lesson too well and turns it on him when he proves inconsistent.

The failure in the pedagogical love relationship of Peter and Miriam is paralleled by a similar failure between Julia Dallow and Nick Dormer. Here the roles are reversed between the sexes: Julia is the pedagogue and Nick is the student. The relationship of Julia Dallow and Nick Dormer is primarily that of lovers, but it is pedagogic to the extent that Julia is Nick's sponsor in his political career. Julia becomes Nick's political guide and interpreter as he plunges into an election: she manages his campaign, drives him about, helps write his speeches, introduces him to the right people. Although he is rather amused at the spectacle of himself as a humbug, making promises to crowds of fat faces, Nick feels uncomfortable being identified as a politician and makes little effort at political understanding: he lets Julia read the boring pamphlets, digest the contents, and tell him what he needs to know. Indeed, when he first hears that Julia is in Paris, probably to ask him to run in the election, he prefers the company of Gabriel Nash and will not rush over to Julia's hotel at his mother's insistence that he do so. James makes it clear that Nick's interests lie with painting, not politics. Nick is from the beginning a particularly unenthusiastic student under Julia's political direction.

As a lover, Nick is not much more excited or exciting. The implicit understanding in the relationship is that Julia will marry Nick and lend him her social and financial support, but only if he makes a serious career for himself as a politician. Nick, for his part, is properly grateful for her interest, but there is no real warmth of feeling in his thoughts about her. Driving home from the election, he thinks of

their relationship as "the sense of her having quickened his cleverness and been repaid by it or by his gratitude" (I, p. 237). It is Nick's mother, Lady Agnes, who must bluntly suggest to him that he stay at Harsh to express his "appreciation," and that the only proper form for that expression of gratitude would be a proposal of marriage. Lady Agnes of course has her own interest in the success of her son's affairs with Julia; as the graceless Grace puts it, "she'd be so nice to us" (I, p. 40). Nick proposes at the urging of his family and Julia's own obvious preference, but he does so with a sense of unease.

What bothers Nick is his aesthetic sense, the artistic side of his nature. Not only does he not believe in what he is doing, he is not even sure he believes in those he is doing it for: "What he suspected in Julia was that her mind was less pleasing than her person" (I, p. 90). Early in the novel, Nick describes Lady Agnes's view of an artistic career to Biddy:

> Mother would n't like it. She has inherited the fine old superstition that art's pardonable only so long as it's bad--so long as it's done at odd hours, for a little distraction, like a game of tennis or of whist. The only thing that can justify it, the effort to carry it as far as one can (which you can't do without time and singleness of purpose) she regards as just the dangerous, the criminal element (I, p. 18).

The reader is left in little doubt that these sentiments are shared, perhaps in a more refined form, by Julia Dallow. Nick himself observes at one point that Julia "just escaped ranking herself with the Philistines" (II, p. 65). Julia has already been disappointed by her first husband, who preferred to indulge his aesthetic sense in the collection of fine things rather than satisfy her political ambitions for him; she is not about to make the same mistake again and thus views Nick's painting with

distrust.

The result of the complete opposition of interests between student and teacher in the two pedagogic relationships in The Tragic Muse is a sense of possession and enclosure. When Peter asks Miriam to "give it up" and marry him, she expresses this feeling of enclosure that he presses upon her but refuses to submit to it:

> I please you because you see, because you know; and then for that very reason of my pleasing you must adapt me to your convenience, you must take me over, as they say. You admire me as an artist and therefore want to put me into a box in which the artist will breathe her last. Ah be reasonable; you must let her live! (II, p. 338).

The same oppressive sense of possession occurs between Julia and Nick. The idea of Julia's proprietorship in Nick occurs conversationally:

> "Ah she won't stay; she'll go over for her man."
> "Her man--?"
> "The fellow who stands, whoever he is--especially if he's Nick" (I, p. 46).

> ". . . Are n't you her member, and can't her member pass a day with her, and she a great proprietor?"
> Nick turned round at this with an odd expression. "Her member--am I hers?"
> Lady Agnes had a pause--she had need of all her tact (I, p. 243).

Nick's unease at being considered Julia's "man," with the sense of ownership that that implies, becomes his primary sensation in their relationship:

> he might have pronounced the effect she produced upon him too much a compulsion . . . a mixture of divers urgent things; of the sense that she was imperious and generous--probably more the former than the latter--and of a certain prevision of doom, the influence of the idea that he should come to it, that he was predestined (I, p. 91).

What bothers Nick is that he is being managed and directed, very

efficiently to be sure, but towards goals which are less his own than those of the person who is directing his life for him. Nick finally comes to realize this:

> it appeared to him that he had done something even worse than not choose--he had let others choose for him. The beauty of it was that they had chosen with only their own object in their eye, for what did they know about his strange alternative? (I, p. 262).

Nick, as a novice, has allowed the pedagogic relationship to overpower his freedom of choice and take complete possession of him.

This question of choice within a learning environment is a major theme in The Portrait of a Lady. Isabel Archer's situation is very like that of Nick Dormer in The Tragic Muse: each believes he is acting of his own free will only to discover he is being manipulated by the desires of others. Isabel Archer tells Mrs. Touchett that she has come to Europe in search of knowledge "so as to choose."[7] Isabel views her European experiences as a process of education that will enable her to make the right choice in determining the course of her life, that is, the right choice of a husband. Isabel chooses out of what she considers the freedom of her knowledge and makes the wrong choice because she does not really know the truth; she is manipulated and directed into her choice by those around her who want to use her for their own purposes. In fact, Madame Merle and Gilbert Osmond choose for her, and Isabel unwittingly accepts their choice as her own. This theme of choice, where manipulation is mistaken for education, though most sinister in The Portrait of a Lady, gives dark undertones to most of the relationships involving love and pedagogy in James's work. The power of the pedagogue's position repeatedly breeds possessiveness and manipulation; if the student does not make his

own choice independently, he is lost.

In The Tragic Muse, Nick realizes that this problem of independence exists between himself and Julia as long as he attempts to maintain a political career. Looking back on the election, Nick senses that Julia "had wrapped him up in something, he didn't know what" (I, p. 264) and he lies awake dwelling on the picture of "Julia and her ponies . . . carrying him beside her, carrying him to his doom" (I, p. 264). Ultimately, Nick cannot give up his painting. By the very act of maintaining a studio in London, he signals his decision against the political life even before he formally resigns. The only impetus behind his political ambitions is Julia; when she leaves him he turns as a matter of course back to painting.

The slightly ominous aspects of the pedagogic relationship between Nick and Julia, the conflict between her possessiveness and his need to make his own choice, are softened by the sympathetic aspects of Julia's character. F. W. Dupee maintains that Julia Dallow and Olive Chancellor "are all wonderful studies of women in whom the will to power has supplanted the wisdom, as James conceived it, of suffering and understanding."[8] They represent "the prevalent evil . . . the corruption of the feminine principle."[9] Both women devote their lives to political ambitions and ideals. Like Olive, Julia gives her support and affection to her student on the condition that he also devote himself to those ideals. In each case, the sense of possession in the relationship is finally overpowering and the student seeks escape. However, Julia Dallow is a more sympathetic rendering of this type of character than is Olive Chancellor. While Olive's possessiveness is definitely sinister, Julia is portrayed with more kindness. When she finally breaks her engagement

with Nick, he views "her deep, her rare ambition . . . her calculations" (II, p. 74) with sympathy and even with admiration:

> there was in fact a positive strange heat in them and they struck him rather as grand and high. The fact that she could drop him even while she longed for him--drop him because it was now fixed in her mind that he would n't after all serve her resolve to be associated, so far as a woman could, with great affairs; that she could postpone, and postpone to an uncertainty, the satisfaction of an aching tenderness and plan for the long run--this exhibition of will and courage, of the larger scheme that possessed her, commanded his admiration on the spot (II, p. 74).

Julia's dedication and seriousness are here seen as admirable qualities; she retains her integrity as an educator by maintaining her beliefs and ambitions rather than compromising with her emotions and accepting the obviously different value system of her student. The admiration Nick and the reader feels for her integrity is amplified by the sense that Nick has been a mere dilettante as a student. It is only with the decision to end his political interests and return to his true vocation of painting that Nick assumes the stature of artistic integrity that makes him almost symbolic to the other characters in the last half of the novel. Before that, his brief fling in political life was a dishonest act, a game that he played to please Julia and Lady Agnes, but which he himself knew was of no importance to him. Nick's period of hypocrisy, playing the role of grateful and dutiful pupil under the directions of his political teacher while secretly despising himself for it and yearning for his studio, makes Julia's seriousness and dedication to her ambitions admirable, even while they are shown as extremely limited.

The love interest in the relationship between Nick and Julia also provides a sympathetic view of the woman's character. While Nick makes most of the verbal protestations of love, there is no hint of any

real depth of emotion in his feelings for Julia. Julia, however, radiates a sense of deep and violent emotion, an almost Puritanical passion made more explosive by its constant repression. When Nick proposes in the Pavilion at Harsh, the always calm and controlled Julia bursts into tears at the ease with which he moves her and then kisses him:

> He was close to her and as he raised his head he felt it caught; she had seized it in her hands and she pressed her lips, as he had never felt lips pressed, to the first place they encountered (I, p. 276).

Compared to these repressed flashes of passion, Nick's protestations about how much he "likes" Julia seem rather weak. In The Bostonians, Olive Chancellor's emotion is seen as suspect and creates a sense of ominous possession; in The Tragic Muse, Julia's passion does add to a feeling of overpowering possessiveness in the relationship, but the sense of her deep emotion serves mainly to stir the sympathy of the reader.

The sympathy James has created for this character adds to the major artistic difficulty in The Tragic Muse. One reason Nick's later character as the ideal dedicated artist appears dull and strained to many readers (including James himself, who admits in the "Preface" "that he is not quite so interesting as he was fondly intended to be," I, p. xxi) is that Nick necessarily suffers in comparison when the reader's sympathy gravitates to Julia, and his renunciation of the world for art loses some of its aura of nobility, since he is renouncing Julia at the same time. Nick is too thoroughly established as tepid and flaccid about politics, about Julia, and (in comparison with Miriam Rooth) about art, to be an admirable character. Because Nick's position as the central example of the hard-working artist seems to be weakened, critical confusion over the conclusion of the novel is great. Near the end of the novel, Gabriel Nash

prophesies the marriage of Nick and Julia and Nick's compromise with his art; on the last few pages, James hints at such a reconciliation, describing Nick's stay at Harsh during the Easter holidays and the popular success of a portrait Nick paints of Julia. Oscar Cargill calls Gabriel Nash "a poseur" and denies that his prophecy has come true by denying a reunion of any sort: "he makes a completely ironic prophecy that Nick will marry Julia, thereby strengthening the artist's resolution not to do so."[10] William Hall contends exactly the opposite: "Nick clearly and definitely abandons his own imaginative self, what he knows to be the ideal of art, for the lesser art that Nash had already forecast for him earlier in the novel as the husband of Julia."[11] Lyall Powers rests his interpretation[12] on an idle suggestion of Miriam Rooth that Nick paint Gabriel Nash "to get rid of him" (II, p. 398); since Nash disappears from the novel after Nick does paint him, Powers argues ingeniously that Nick "eradicates" Julia in the same way and thus maintains his personal triumph of art over the world. Dorothea Krook states that Nick "will compromise--will make his peace with Julia's world, will have his cake and eat it."[13] John Kimmey sees no problem at the prospects of a reunion and maintains that "Nick's painting after his return to Julia and her society promises a great future for him as a portrait artist."[14] James himself leaves the matter up in the air, suggesting a reconciliation but adding that "Nash's predictions about his reunion with Mrs. Dallow have not up to this time been justified" (II, p. 441). This in turn is qualified by a suggestion that Julia is beginning to relax her rigid political ambitions, making such a reunion possible:

> this lady has not, at the latest accounts, married Mr. Macgeorge. It is very true there has been a rumour that Mr. Macgeorge is

> worried about her--has ceased at all fondly to believe in her (II, p. 441).

As usual, James refuses to give a straight-forward ending to his novel.

That James is suggesting a possible reconciliation between Nick and Julia is evident; however, the fact that Julia has been portrayed with obvious sympathy and is in fact the least offensive of all of James's pedagogues is an indication that the ending of the novel is not meant as a sign of Nick's bad faith. The relationship ceased to be pedagogic when Nick renounced all political intentions; with his position as an artist established in the second half of the book, they are free to resume their relationship as lovers if Julia can free herself of her prejudices. The equivocal ending of their relationship is not particularly satisfactory, but it does not destroy the central theme of the novel, that is, the triumph of the artistic nature over worldly demands.

The pairings-off at the end of The Tragic Muse are in the pattern of traditional comic endings and reflect the lack of sinister qualities in the pedagogic relationships in this novel. The two different relationships are complementary: in one (Nick and Julia), the teacher is serious and dedicated while the student is inconsistent and uncommitted; in the other (Peter and Miriam), the teacher is hypocritical while the student is serious. In each case the relationship dissolves when the interests of the teacher and the student diverge strongly. Both the pedagogues ultimately reveal similar worldly beliefs, while the students are united by a bond of professional sympathy. The theme of possession, the idea of the pedagogue's disregard for the student's own interests which was strongly stated in The Bostonians, is here touched upon in both relationships but does not assume very sinister qualities since the

relationships end with the students simply going their own way. The Sacred Fount will return to the theme of possession in the pedagogic relationship and carry it to extreme limits in the Narrator's view of the vampire-like relationships of his fellow guests at an English country home.

The love element in the pedagogic relationships follows a general pattern in the novels studied so far, in that it is generally the pedagogue who falls in love first and exhibits the deepest and most violent emotion: Roger Lawrence, Olive Chancellor, Basil Ransom, and Julia Dallow all begin their relationships as pedagogues and all feel a depth of passion that their students do not begin to match. The relationship of Miriam Rooth and Peter Sherringham in The Tragic Muse also follows this pattern. Peter initially takes Miriam up as a pedagogue in "the office of a formative influence" but soon falls in love with her, while Miriam cares for him as her "dear old master" but reserves her loyalty for her profession. In Watch and Ward and The Bostonians, the love grew out of the pedagogic relationship but did not conflict with it; the barriers to the love relationship occurred in the form of external hindrances, usually other lovers. In the two relationships in The Tragic Muse, the conflict centers within the relationship itself, so that the love interest and the pedagogic element are at war with each other. Julia must choose between her beliefs and goals as pedagogue, that is, her political ambitions, and her love for Nick. Peter Sherringham rejects his beliefs and teachings as pedagogue when he falls in love with Miriam, only to find that his student has taken his doctrine to heart and values it more than his love. In The Tragic Muse, love and pedagogy are incompatible.

CHAPTER IV

THE SACRED FOUNTS

> What I hate is myself--when I think that one has to take so much, to be happy, out of the lives of others, and that one isn't happy even then. . . . it's never, a happiness, any happiness at all, to take. The only safe thing is to give. It's what plays you least false.[1]

The Sacred Fount is James's most sinister representation of relationships involving love and pedagogy. The theme in this chapter will be explored not only by examining The Sacred Fount but by placing it briefly in relationship to other late works of James.

The Sacred Fount chronicles a hyper-sensitive Narrator's observations of the vampire-like relationships of his fellow week-end guests at an English country house. At the beginning of the novel, the Narrator notes a marked improvement in his two travelling companions since he last saw them: Gilbert Long has changed from a stupid to a clever man, and Grace Brissenden appears much younger than her forty years. At Newmarch the Narrator meets Guy Brissenden, who seems as much older than his actual age as his wife is younger than hers. The Narrator concludes that Mrs. Briss draws her youth and energy from her young husband, depleting him of the resources he needs to survive. The Narrator sees an analogy in the case of Gilbert Long's new-found wit and intelligence and spends the next day and a half searching among his fellow guests for the source of Long's vitality, his "sacred fount." The Narrator observes that "when people were so deeply in love they rubbed off on each other."[2] At first, Lady John is his primary suspect: "She has given him, steadily, more and more intellect" (p. 23); "As the source of the flow of 'intellect'

that had transmuted our young man, she had every claim to an earnest attention" (p. 25); she had "lavished herself by precept and example on Long" (p. 27). Soon, however, the Narrator dismisses Lady John as the source of Long's intelligence; she prizes her wit too greatly to have parted with any of it. The Narrator's search for Long's "sacred fount" continues. He finds it in May Server, a lady formerly serene but now determinedly flighty and flirtatious "so that they shouldn't suspect the enfeeblement of her mind" (p. 78). The Narrator describes "the snapped cord of her faculty of talk" (p. 76) and "her whole compromised machinery of thought and speech . . . that made her case but harder, for she had to create, with intelligence rapidly ebbing, with wit half gone, the illusion of an unimpaired estate" (p. 77). The Narrator shares his speculations about Gilbert Long's "sacred fount" with Grace Brissenden, who joins in the search but eventually shatters the Narrator's whole hypothesis by declaring that Long has not changed, after all, that he is as dull as ever.

James emphasizes that the relationships the Narrator sees in The Sacred Fount are a form of pedagogy through an allusion near the beginning of the novel that combines the concepts of love and of pedagogy. Speculating on the source of Long's new wit, the Narrator says, "We shall find the right woman--our friend's mystic Egeria" (p. 39). The allusion to Egeria is appropriate: Egeria was a wood nymph, worshipped in association with Diana at Aricia in Latuim, who is said to have loved Numa Pompilius, the second king of Rome, and to have instructed him in state craft and religion. They met secretly outside Rome in a sacred grove that contained a spring from which the Vestal Virgins drew water for their rites; when the king died, Egeria returned to the grove at Aricia in grief where Diana took pity on her tearful laments and changed her into a spring

herself. The image of Egeria evokes the combination of love and pedagogy discussed here, the acquiring of something of value by the student from the teacher through love. In The Sacred Fount, the physical and mental aspects of such an acquisition are split into two different relationships, the physical stimulus Mrs. Briss receives from her husband serving as an analogy for the intellectual gifts May Server gives Gilbert Long. There must be, however, an erotic basis for each of the relationships; according to the Narrator, Briss's sacred fount flows only because "he loves her passionately, sublimely" (p. 35).

The "sacred fount" of the title combines passion and pedagogy: the fount, or source, being the resources that the pedagogue gives to his student, while the idea of sanctity comes from the love that makes the relationship possible. The Sacred Fount reverses the general pattern established in earlier works: there the pedagogic aspect was generally the initial relation and the love developed out of the pedagogic relationship; in The Sacred Fount, it is the existence of the love relationship that makes the pedagogic element possible. There is another reversal in the handling of the ominous aspects of possession in the relationships in The Sacred Fount. In the pedagogic relationships in earlier novels (Watch and Ward, The Portrait of a Lady, The Bostonians, The Tragic Muse), it is consistently the pedagogue who is manipulative and possessive, while the student is the victim (conscious or unconscious) of his tutor's dubious motives. In The Sacred Fount, the students are the aggressors while the pedagogues become the victims.

The theme of possession and depletion as it is seen by the Narrator is sinister and violent. The Narrator describes Grace Brissenden as "eating poor Briss up inch by inch" (p. 60), wonders at May Server's

sitting "without the betrayal of a gasp or a shriek" (p. 121), and describes her wasted condition:

> I saw as I had never seen before what consuming passion can make of the marked mortal on whom, with fixed beak and claws, it has settled as on a prey. She reminded me of a sponge wrung dry and with fine pores agape. Voided and scraped of everything, her shell was merely crushable (p. 101).

The horrendous import of the kind of possession and depletion the Narrator sees in his companions is fully revealed in the violence of language and descriptive imagery.

The allusion to Egeria near the beginning of the novel contains a kind of pathos suitable to the position of May Server and "poor Briss" in The Sacred Fount. The idea of self-sacrifice and dying for one's lover has long been an enobling romantic tradition; James, however, gives the concept an extra turn of the screw by emphasizing how the objects of the love in his story profit from the sacrifice (rather than concentrating on the sacrifice in the romantic tradition). Both Mrs. Server and Guy Brissenden act as sources of vitality, giving of themselves to fulfil the desires of their unwitting lovers. The Narrator notes that Gilbert Long "was unconscious of how he had 'come out'" (p. 26) and is annoyed with Mrs. Brissenden's obtuseness on her own part in his formula:

> I couldn't, in short, I found, bear her being so keen about Mrs. Server while she was so stupid about poor Briss. She seemed to recall to me nobly the fact that she hadn't a lover. No, she was only eating poor Briss up inch by inch, but she hadn't a lover (p. 60).

The Narrator has wondered at the change in Grace Brissenden, "How could a woman who had been plain so long become pretty so late?" (p. 19) and sees the answer in her husband's depleted state: "It was he who was old--it was he who was older--it was he who was oldest. . . . He looked almost

anything--he looked quite sixty" (p. 29). The source of the fount is love: "It's in fact just because he does so love her that the miracle, for her, is wrought" (p. 35). The observers of Gilbert Long note that "the man's not aware of his own change. He doesn't see it as we do. . . . he is selfish,--too much so to spare her, to be generous, to realise" (p. 66). The receiver is unaware, at least in the Narrator's initial theory, that he is acquiring anything; the relationship is consciously pedagogic only on the part of the giver. The Narrator develops this idea by using the metaphor of the Brissendens:

> ". . . Yes, she does take it. She just quietly, but just selfishly, profits by it."
> "And doesn't see then how her victim loses?"
> "No. She can't. The perception, if she had it, would be painful and terrible--might even be fatal to the process. So she hasn't it. She passes round it. It takes all her flood of life to meet her own chance. She has only a wonderful sense of success and well-being. The other consciousness---"
> "Is all for the other party?"
> "The author of the sacrifice" (p. 35).

The Narrator's speculations result in a horrifying vision of selfish possession, a form of "emotional cannibalism":

> "One of the pair . . . has to pay for the other. What ensues is a miracle and miracles are expensive. . . . Mrs. Briss had to get her new blood, her extra allowance of time and bloom, somewhere; and from whom could she so conveniently extract them as from Guy himself? She has, by an extraordinary feat of legerdemain, extracted them, and he, on his side, to supply her, has had to tap the sacred fount. But the sacred fount is like the greedy man's description of the turkey as an 'awkward' dinner dish. It may be sometimes too much for a single share, but it's not enough to go round."
> Obert was at all events sufficiently struck with my view to throw out a question on it. "So that, paying to his last drop, Mr. Briss, as you call him, can only die of the business?"
> "Oh not yet, I hope. But before her--yes: long" (p. 34).

Later, this aspect of the Narrator's theory becomes even more horrifying,

as he decides that Mrs. Briss and Gilbert Long have become aware of the situation and are actively cooperating against him so that they may continue on benefitting from the self-sacrifice of their respective lovers. The idea of possession in a relationship involving love and pedagogy is a strong theme in Watch and Ward and in The Bostonians, where it is the pedagogue who is manipulative and possessive. In The Sacred Fount, the possessiveness has become a totally destructive force and it is the student rather than the pedagogue who assumes the role of vampire. One partner in the relationship consumes the other until nothing is left. The result, according to the Narrator's version of events, will be death: mental death for Mrs. Server, physical death for Guy Brissenden. However, they do not die, May seems quite vital, and the Narrator is told he is crazy--obviously, the Narrator's gruesome speculations must be viewed with caution.

The concept of total depletion and eventual death inherent in the Narrator's idea of the sacred fount reveals the theme of love and pedagogy at its most sinister. The final outcome of any such intense and continuous relationship, where the giver gives everything he can for the other's improvement, sacrifices all for his lover, can only be death. The final gift of the living is life itself. The Narrator speculates about the effects of the giver's eventual death on the receiver's acquired gifts:

> I at any rate rather positively welcomed the view that the sacrificed part to that union might really find the arrest of his decline, if not the renewal of his youth, in the loss of his wife. Would this lady indeed, as an effect of his death, begin to wrinkle and shrivel? It would sound brutal to say that this was what I should have preferred to hold, were it not that I in fact felt forced to recognise the slightness of such a chance. She would have loved his youth,

> and have made it her own, in death as in life, and he would have quitted the world, in truth, only the more effectually to leave it to her (p. 79).

The idea of consuming possession in the relationship is entirely sinister. What is taken cannot be replaced; the inspirer is inevitably depleted and the inspired surpasses and ceases to need him, leaving only death to the all-giving source.

In the introduction to the Grove Press edition of The Sacred Fount, Leon Edel notes the striking similarity of the Narrator's speculations on death in The Sacred Fount to James's reactions on the death of his cousin, Minny Temple. James wrote of Minny in a letter to his brother William:

> Among the sad reflections that her death provokes for me, there is none sadder than this view of the gradual change and reversal of our relations: I slowly crawling from weakness and inaction and suffering into strength and health and hope: she sinking out of brightness and youth into decline and death. It's almost as if she had passed away--as far as I am concerned --from having served her purpose, that of standing well within the world, inviting and inviting me onward by all the bright intensity of her example.[3]

Mr. Edel sees the same pattern of depletion and nourishment in James's parents and concludes that "in Henry James's mind--and in his fiction--love was a force capable of depleting and destroying."[4] Mr. Edel notes that the idea of depletion or death as a result of a love relationship occurs in several of James's early short stories. In "Osborne's Revenge" the hero mistakenly sees the heroine as a vampire-like woman who "drained honest men's hearts to the last drop, and bloomed white upon the monstrous diet."[5] The heroine of "De Grey: A Romance" struggles against a family curse that would kill her, only to find that the curse has found its victim in her lover: "she blindly, senselessly, remorselessly drained the

life from his being. As she bloomed and prospered, he drooped and languished. While she was living for him, he was dying for her."[6] The hero of "Longstaff's Marriage" recovers from his deathbed after the heroine rejects his proposal of marriage; then she falls ill for love of him and dies.

The pattern of death as a result of, or as a part of, a love relationship in the early tales and The Sacred Fount also appears significantly in other love relationships which involve a pedagogic element. In The Portrait of a Lady, Ralph Touchett loves Isabel and sees himself in the role of an interested observer of her life. As a sort of pedagogue and mentor to Isabel, Ralph makes her continuing existence in Europe secure by arranging for his inheritance to go to her instead of to himself. The death of Ralph's father makes Isabel's free search for an education possible; with the money he leaves her (at Ralph's insistence) she can choose. As a pedagogue or mentor, Ralph plays a passive role, putting the means of Isabel's opportunities in her way but giving her no practical guidance for their use; he dies at the end of the novel with the knowledge that Isabel made the wrong choice and the belief that it was he that ruined her. His last words are of his love, "if you've been hated you've also been loved. Ah but, Isabel--adored!"[7] Out of his love for her, Ralph gives Isabel the tools of her own destruction. Death is an important element in The Portrait of a Lady: Ralph's father's death gives her the inheritance, and with Ralph's death the terrible effects of his efforts on her behalf are acknowledged between them.

Ralph Touchett's self-effacing love is in many ways similar to the supremely sacrificial love of Milly Theale in The Wings of the Dove. The idea of sacrificial love is embodied in May Server and Guy Brissenden

in The Sacred Fount, where the two "victims" attempt to cover up from the Narrator the ravages effected on them by their lovers, in order to protect those lovers from a knowledge of the true nature of their relationship. The vision of the sacrificing lovers in The Sacred Fount is, if we credit the Narrator, horrifying and degrading; in The Wings of the Dove, Milly Theale's love for Merton Densher is given a redemptive significance that raises it to a higher moral plane. Milly dies and leaves her wealth to Merton Densher, the man she loves, even though she knows he has betrayed that love. Her love has a redeeming effect on Densher and he finds he cannot bring himself to accept the ill-gotten gains and marry Kate Croy, as they had originally planned. The Wings of the Dove seems to embody the statement that the supreme act of a sacrificing love is death and that this act of death has a redeeming, purifying effect on the loved person.

In The Sacred Fount, The Portrait of a Lady, and The Wings of the Dove, it is the lover/pedagogue (that is, the giver of the blessings, be they intellectual, material, or spiritual) who faces death in the relationship involving love and pedagogy. James's concern with death in pedagogic relationships is also expressed in two examples of formal pedagogy in his work. In both "The Pupil" and The Turn of the Screw, the student dies at the end of the story. In each case, the relationship is formally and primarily pedagogic but also has sexual undertones. And in each case, there is a suggestion that the tutor contributes directly to the student's death.

In "The Pupil," Pemberton, the tutor, takes charge of Morgan Moreen, a sickly and precocious child. When the Moreens fail to pay Pemberton, he remains out of affection for the boy and the two daydream of

escaping the Moreen family's shabby existence and living together. At the end of the story, the Moreens are publicly exposed and thrown out of their hotel; they offer literally to give Morgan to his teacher to take care of, Pemberton briefly hesitates, and Morgan dies of a heart attack. Critics are divided over the cause of Morgan's death. Some declare it is a result of the final, crushing realisation of his parents' indifference;[8] some hold out that Pemberton's fatal hesitation throws the boy into a final despair that causes his heart to cease;[9] other critics maintain that it is a combination of these factors, leaving a void of affection from which Morgan's only escape is death.[10]

"The Pupil" relates interestingly to the whole idea of love and pedagogy. There is some evidence for assuming that the relationship between Pemberton and his student has an erotic as well as a pedagogic basis. James describes the relics of Pemberton's experience with the Moreens:

> If it were not for a few tangible tokens--a lock of Morgan's hair, cut by his own hand, and the half-dozen letters he got from him when they were separated--the whole episode and the figures peopling it would seem too inconsequent for anything but dreamland.[11]

William Kenney has noted that such "mementoes [are] more appropriate to a lover recalling a dead love than a tutor remembering a pupil"[12] and Terence Martin agrees that Pemberton's reference to "such tokens seems to indicate a desire to remember himself as a lover."[13] John Hagopian observes that the growing intimacy between pupil and teacher "parallels in development the usual process of heterosexual courtship and marriage,"[14] while Clifton Fadiman describes it as a "perfectly unconscious homosexual love."[15] The physical closeness between Morgan and Pemberton is emphasized:

Morgan is seen "clinging to his arm" (p. 421), while the tutor is "drawing him closer" (p. 421). At one point, "Pemberton held him, his hands on his shoulders" (p. 448); in the New York edition, James revised this to read: "Pemberton held him fast, hands on his shoulders--he had never loved him so."[16] The revision obviously emphasizes the erotic element. The idea of going off to live together is reiterated several times; at the end of the story the Moreens offer Morgan into Pemberton's care in much the same way they have been trying to marry off their daughters. Most of the erotic imagery, however, is confined to the language used in describing Morgan and Pemberton. The "dawn of an understanding" between them is described suggestively:

> "You're a jolly old humbug!"
> For a particular reason the words made Pemberton change colour. The boy noticed in an instant that he had turned red, whereupon he turned red himself and the pupil and the master exchanged a longish glance in which there was a consciousness of many more things than are usually touched upon, even tacitly, in such a relation (p. 420).

One tends to conclude with Maxwell Geismar that "the growing 'understanding' between tutor and pupil . . . . their developing emotional affinity, with its concurrent physical affection. . . . was a pioneer, Freudian study of a covert kind of homosexual affair."[17] Whether the erotic element is conscious or unconscious, it is definitely present in the story: the relationship has some basis in sexual love as well as pedagogy.

The pedagogic arrangement between Pemberton and Morgan is also somewhat strange. Morgan is pictured as a very old little boy, more knowing and even more elderly than his tutor.[18] Surely Morgan is more knowledgeable about the mean existence of the Moreen family than is his tutor, but Pemberton discovers this from his experiences with the Moreens

rather than from Morgan, who takes a rather selfish view of Pemberton's services:

> "I hope you don't mean to dismiss me," said Pemberton.
> Morgan considered a moment, looking at the sunset. "I think if I did right I ought to."
> "Well, I know I'm supposed to instruct you in virtue; but in that case don't do right."
> "You're very young--fortunately," Morgan went on, turning to him again.
> "Oh yes, compared with you!"
> "Therefore, it won't matter so much if you do lose a lot of time" (p. 419).

Morgan already realizes at this point what he is asking of his tutor; the realisation comes to Pemberton himself only much later:

> He could neither really throw off his blighting burden nor find in it the benefit of a pacified conscience or of a rewarded affection. He had spent all the money that he had earned in England, and he felt that his youth was going and that he was getting nothing back for it. It was all very well for Morgan to seem to consider that he would make up to him for all inconveniences by settling himself upon him permanently--there was an irritating flaw in such a view (pp. 455-56).

In fact the relationship between Morgan Moreen and his tutor parallels the theme of vampirism James's narrator will develop in The Sacred Fount. Two critics have noticed this peculiar theme in the tale but do not see the parallel to James's later novel. William Kenney declares that Morgan "manipulates Pemberton by playing on his emotions. Moreover, like his relatives, who live off others, he thrives on Pemberton's weakness. His health improves when Pemberton is with him and deteriorates when he is away."[19] The undercurrent of aggression in the pedagogic relationship is revealed conversationally:

> "Oh, you've got your idea!"
> "My idea?"
> "Why, that I probably sha'n't live, and that you can stick it out till I'm removed."

> "You are too clever to live!" Pemberton repeated.
> "I call it a mean idea," Morgan pursued. "But I shall punish you by the way I hang on."
> "Look out or I'll poison you!" Pemberton laughed.
> "I'm stronger and better every year. Haven't you noticed that there hasn't been a doctor near me since you came?"
> "I'm your doctor," said the young man, taking his arm and drawing him on again (p. 440).

Another critic also notes ominous undertones in this kind of conversation, concluding that, "along with his sense of responsibility for the sickly lad grows a subconscious aggression against him for draining off the best years of his life. . . . the precocious boy clings to Pemberton like a leech and, far from getting worse, actually thrives on the unnatural alliance with the tutor."[20] According to this interpretation of "The Pupil," the tutor does contribute largely to Morgan's death at the end of the story but under extenuating circumstances: "he at last makes a choice, not out of spite or hatred, but out of desperate need to preserve his own vitality--to reject and in effect consign to death someone he pities, because such a pity makes demands of him that are absolutely unbearable."[21]

This interpretation of "The Pupil" puts it in close relation to The Sacred Fount. The concept of a "sacred fount" postulates the draining of one person's vitality by another until the possession is so complete that the victim dies. In "The Pupil," Morgan attempts some such kind of possession in relation to his tutor but Pemberton finally resists and reserves his sacred fount for himself in order to survive. The student dies when the sacred fount is shut off. In The Sacred Fount, the Narrator suggests that the teachers will not resist, will keep on giving of themselves, and will eventually die of the process.

Morgan Moreen is one of two Jamesian pupils who die within the

confines of a formal pedagogic relationship. The other is Miles in The Turn of the Screw. Here again there is a formal pedagogic relationship with erotic undertones, this time between a governess and her young male charge. The theory of sexual repression and hysteria in the governess is now a critical commonplace.[22] There is certainly reason to believe that it is the governess, not her imagined ghosts, who tries to "possess" the children. Miles brings the strangeness of their relationship into the open with his query: "Look here, my dear, you know, . . . when in the world please, am I going back to school? . . . You know, my dear, that for a fellow to be with a lady always--!"[23] Miles is uneasy with his governess and asks her "to let me alone" (p. 266). Near the end of the tale Miles and his governess are alone together at Bly, "as silent . . . as some young couple, who, on their wedding-journey, at the inn, feel shy in the presence of the waiter" (p. 297). The governess's mental associations are certainly suspect. In the dramatic climax of the tale, the governess shrieks, "I have you" to the boy and then clutches him as he falls. The governess literally frightens the poor boy to death, as Miles vainly seeks to see what she sees. Miles is "dispossessed" at the end of the tale, but the question remains, "dispossessed of whom?" Of the evil ghost of his former tutor, or of the sexual hysteria of his present governess, whose possession of the boy is a neurotic substitute for the love of his uncle?

The question of the narrator's reliability is thus crucial in discussing the role of death in relationships involving love and pedagogy. If we can believe the narrators in "The Pupil" and The Turn of the Screw, the relationship between student and teacher is normal and admirable, with the teacher going above and beyond the call of duty to protect his

innocent charge even though the child eventually dies. But the hints within each story lead the reader to think otherwise: perhaps the student is not as charmingly innocent or the pedagogue as altruistic as the narrator would have us believe.

The reliability of the narrator is a crucial point in any interpretation of The Sacred Fount. However, the narrator problem here affects the theme of love and pedagogy from a different point of view in the reader. In the two earlier stories the darker side of the theme is revealed only through disbelief of the narrator; in The Sacred Fount, the Narrator's version of the love/pedagogic relationships is so dark and morbid that his credibility, and the credibility of his theory of a "sacred fount," are questioned. Before dealing with the complex issue of the narrator in The Sacred Fount, however, a study of one of James's later narrators will prove useful in discussing this central problem in The Sacred Fount.

An informative comparison can be made between The Sacred Fount and The Ambassadors. The "sacred fount" theme reappears in the relationship between Chad Newsome and Marie de Vionnet. Julian Kaye notes that "in The Ambassadors the phenomena observed in the two relationships of the two couples in The Sacred Fount are illustrated by Chad and Marie: Chad gains polish from her, like Gilbert Long, while she takes youth from him, like Mrs. Briss."[24] Chad's first words to Strether are, "Do I strike you as improved?"[25] and Strether finds him indeed remarkably improved:

> Chad was brown and thick and strong; and of old Chad had been rough. Was all the difference therefore that he was actually smooth? . . . The effect of it was general--it had retouched his features, drawn them with a cleaner line. It had cleared his eyes and settled his colour and polished his fine square teeth--the main ornament of his face; and at the same time

> that it had given him a form and a surface, almost a design, it had toned his voice, established his accent, encouraged his smile to more play and his other motions to less. He had formerly, with a great deal of action, expressed very little; and he now expressed whatever was necessary with almost none at all. It was as if in short he had really, copious perhaps but shapeless, been put into a firm mould and turned successfully out (p. 98).

The intellectual side of the pedagogical relationship is reflected in Chad's newly acquired character as a "man of the world." The physical aspect is seen in the repeated emphasis on Marie's vitality and Chad's seeming age. Strether's first impression is of a Chad "awfully old--gray hair" (p. 93). Underlying these pedagogic changes, of course, is the erotic basis of their relationship.

By the end of the novel, however, a reversal occurs in the imagery, definitely suggesting that the "instruction" has not really been taken to heart. Chad is only Chad, and his change is only superficial. At the end of the novel he is poised, ready to leave one temptation (Marie) for another (making money). This reversal in the intellectual process of the pedagogic relationship is reflected again in the physical imagery. When Strether visits Marie for the last time, his perception is "of something old, old, old, the oldest thing he had ever personally touched" (p. 361); Marie, in her rooms full of beautifully antique features, has become one herself. Strether's vision of Chad undergoes a similar change: "What was it that made him at present, late at night and after journeys, so renewedly, so substantially young? Strether saw in a moment what it was--it was that he was younger again than Madame de Vionnet" (pp. 382-83).

The theme of The Sacred Fount is obviously being parallelled in The Ambassadors. The symptoms of nourishment and depletion are present, and the reaction of the "victims" is the same in both novels. Self-sacrifice

becomes the motivating force of the lover/pedagogue:

> What I hate is myself--when I think that one has to take so much, to be happy, out of the lives of others, and that one isn't happy even then. One does it to cheat one's self and to stop one's mouth--but that's only at the best for a little. The wretched self is always there, always making one somehow a fresh anxiety. What it comes to is that it's not, that it's never, a happiness, any happiness at all, to take. The only safe thing is to give. It's what plays you least false (p. 365).

Marie, like May Server and Guy Brissenden, is willing to continue giving of herself until nothing more is left. The relationship of love and pedagogy, of giving and receiving, is, in the end, essentially sacrificial.

For the victim, the "safest" route is self-denial and spiritual or physical death; for the predator, the easiest way is acceptance. In The Ambassadors the relationship involving love and pedagogy is not successful. Nothing is really learned or acquired, and the union simply dissolves at the end of the novel. The significance of the relationship centres not on the two lovers, but on the observer of their relationship. It is Strether who sees the change in Chad and makes of it something marvelous. Strether takes little Bilham's observation that Chad is "awfully changed" as a confirmation of his view of Chad's improvement, but Bilham actually views the matter with reservations:

> ". . . But I'm not sure," said little Bilham, "that I didn't like him about as well in his other state."
> "Then this is really a new state altogether?"
> "Well," the young man after a moment returned, "I'm not sure he was really meant by nature to be quite so good. . . . I believe he really wants to go back and take up a career. He's capable of one, you know, that will improve and enlarge him still more. . . . I seem to see it as much the best thing for him. You see he's not happy."
> "Do I?"--Strether stared. "I've been supposing I see just the opposite--an extraordinary case of the equilibrium arrived at and assured" (pp. 115-16).

Little Bilham seems to think Chad as much a "Newsome" as ever and to judge the changes in him as merely superficial; one wonders how much Chad has really changed at the beginning of the book. His miraculous transformation into a man of the world is, possibly, largely imputed by Strether, who sees Chad in a situation with possibilities that Strether himself had missed. This impulse to design and art is common to the narrators of both novels. The Narrator of The Sacred Fount exalts in "that joy of determining, almost of creating results" (p. 151); he constantly reshapes his vision of the relationships around him to fit into his "theory." Strether, too, has this habit of composing his surroundings to suit the vision of his inner eye, as in the famous "Lambinet" chapter. Reality intrudes into the creations of both artists, however, as the Narrator is told he is crazy and Strether's mental picture is shattered by his recognition of Chad and Marie. The Narrator of The Sacred Fount is confounded by the destruction of his masterpiece; Strether, however, learns from the experience. By the end of the novel, he sees the pedagogic relationship between the two lovers in a less hallowed light:

> it was like a chill in the air to him, it was almost appalling, that a creature so fine could be, by mysterious forces, a creature so exploited. For at the end of all things they were mysterious: she had but made Chad what he was--so why could she think she had made him infinite? She had made him better, she had made him best, she had made him anything one would; but it came to our friend with supreme queerness that he was none the less only Chad. Strether had the sense that he, a little, had made him too; his high appreciation had, as it were, consecrated her work. The work, however admirable, was nevertheless of the strict human order (pp. 366-67).

The question of the actual depth of the change in Chad becomes once more the question of the credibility of the narrator describing the pedagogic relationship and its effects.

In both The Ambassadors and The Sacred Fount, the reader must rely on the narrator's account of the couples' transformation. Strether, however, is a more reliable witness to events than the Narrator of The Sacred Fount. In The Ambassadors, this question of the narrator's credibility is incorporated into the major concern of the book, which is the development of Strether's moral sensibility. As the reader watches Strether's moral growth he becomes aware, with Strether, of the real quality of the changes effected by the relationship between Chad and Marie. The Ambassadors is about Lambert Strether, and the theme of love and pedagogy serves as a focal point to measure the development of Strether's consciousness.

The Ambassadors provides an advanced development of the devices operating in The Sacred Fount. But where the examination of the narrator is the heart of a critical appreciation of the former, it is the crux of the critical problems in the latter. Critics cannot agree on the real position or purpose of the narrator in James's strange novel. Some critics take the Narrator's theory at face value and proceed to see him as "a totally amoral character,"[26] "as a reliable, even a mechanical, secretary of events, or, better, as a scientist carefully examining data,"[27] as "an attentive, unsubverted, and sovereign observer"[28] or as "a God, a Providence, and also a sort of Prospero."[29] A great number of critics see the Narrator as a representation of James himself. Wilson Follett started this trend with his declaration that The Sacred Fount "is Henry James deliberately turning a searchlight on Henry James."[30] Critics differ, however, on the direction of the beam: H. R. Hays sees The Sacred Fount as a "humorous acknowledgement of James's own weaknesses";[31] Robert Perlongo calls it "a bitter self-portrait";[32] Sidney Finklestein views the

book as an example of fine Jamesian morality "with its sensitivity to human suffering and resentment of human cruelty";[33] F. W. Dupee calls it "a self-satire that misfired."[34] Other critics reject any attempt to identify James with the Narrator or the Narrator's theories;[35] still others see the Narrator as a victim of Jamesian irony:

> The irony is that the Narrator is, in a sense, guilty of the crime he is looking for. He is drinking at the fount of life, and living off the experiences of others, and putting nothing into the lives of those around him.[36]

> Given the narrator's definition of vampires, we as readers become conscious that there is at least one vampire in the book, and that this vampire is none other than the narrator.[37]

The critical discussion of The Sacred Fount thus offers a number of very different interpretations of the Narrator's function and of his theory's credibility.

If the reader takes the Narrator's own self-estimate at face value, The Sacred Fount becomes a simple horror story about vampirism, love and pedagogy in their worst guises. But The Sacred Fount is like The Turn of the Screw; the reader must become a detective and interpret the narrator before he interprets the narrator's story. In his preface to The Turn of the Screw, James wrote, "my values are positively all blanks."[38] It is up to the reader to fill in James's "blanks." In the case of The Sacred Fount, the critics cannot agree on which details fit; Leon Edel states the dilemma clearly: "We are asked by Henry James to determine the credibility of the witness, but we are not given enough evidence to arrive at an answer."[39]

In The Ambassadors the reader-detective is given a clue in the change that occurs in the narrator. The reader recognizes the limitations of the narrator's vision of the love/pedagogic relationship because Strether

himself becomes aware of his own limitations. The Ambassadors focuses on this realisation in the narrator; The Sacred Fount, however, concentrates on the growth of the Narrator's theory rather than on the growth of the Narrator. The result is a detective story without any clues or, perhaps more correctly, a detective story with too many clues and no Sherlock Holmes to guide the bewildered reader through the maze. There are no objective criteria for judging what the Narrator sees. It is impossible to tell if the vampire-like relations the Narrator observes really do exist (that is, really do exist in the mind of the author, James); one can only be certain that the Narrator (the character created by, but separate from, the author) surely thinks he sees them.

The Narrator himself thinks he has plenty of objective proof for his theories. In working out his idea of the vampire-like relationships around him, the Narrator assumes some of the stature of the objective pedagogue himself. He sees himself as Mrs. Brissenden's instructor: "I felt a little like a teacher encouraging an apt pupil; but I could only go on with the lesson" (p. 38), "I had kindled near me a fine, if modest and timid, intelligence" (p. 61). The Narrator envisions himself as a scientist, conducting an experiment, creating a hypothesis, and looking for collaborating proof. Mrs. Briss and Ford Obert serve as his laboratory assistants, carrying out field research on their own and helping to verify the scientist's hypothesis. The Narrator, however, is not as objective a scientist as he has led some readers to believe; his theory becomes all important and the facts cease to matter:

> I was positively--so had the wheel revolved--proud of my work. I had thought it all out, and to have thought it was, wonderfully, to have brought it (p. 97).

> I suddenly found myself thinking with a kind of horror of any accident by which I might have to expose to the world, to defend against the world, to share with the world, that now so complex tangle of hypotheses that I have had for convenience to speak of as my theory. I could toss the ball myself, I could catch it and send it back, and familiarity had now made this exercise--in my own inner precincts--easy and safe. But the mere brush of Lady John's clumsier curiosity made me tremble for the impunity of my creation (p. 125).

> I struck myself as knowing again the joy of the intellectual mastery of things unamenable, that joy of determining, almost of creating results, which I have already mentioned as an exhilaration attached to some of my plunges of insight (p. 151).

Here the Narrator's description of his mental processes makes him appear more of a mystic than an objective scientist.

The Narrator admits to himself that he gets his experience of life vicariously: "It would have been almost as embarrassing to have to tell them how little experience I had had in fact as to have had to tell them how much I had had in fancy" (p. 79). There are hints that the Narrator feeds on others for spiritual fulfillment in much the same way he claims Mrs. Briss and Gilbert Long sap their lovers. When Mr. Briss enters a smoking room unexpectedly, the Narrator observes that "his being there at all renewed my sources and replenished my current--spoke all, in short, for my gain" (p. 157). At the end of his interview with Mrs. Server in the park, the Narrator notes that "she had really burnt down--I mean so far as her sense of things went--while I stood there" (p. 111). While the Narrator pursues his theory beyond the realm of fact and scientific observation, his own students begin to rebel. Mrs. Briss remonstrates with him when he defends May Server: "I all the more resent your making me a scene on the extraordinary ground that I've observed as well as yourself. Perhaps what you don't like is that my observation may be turned on <u>you</u>. I confess it is" (p. 63). Mrs. Briss begins to judge her teacher,

telling him, "of course I don't deny you're awfully clever. But you build up . . . you build up houses of cards" (p. 181), and finally concluding, "I think you're crazy" (p. 192). Oscar Cargill sees a reversal in the roles of the Narrator and Mrs. Briss as their pedagogical relationship progresses: "Too apt a pupil, she shortly surpasses her master. . . . by being a 'better theorist' or inventor than the narrator, Mrs. Brissenden depletes him, drains his egotism, and since this is the substance of the man, saps his very vitality."[40] Mrs. Briss tells her instructor, "You've made me sublime. You found me dense. You've affected me quite as Mrs. Server has affected Mr. Long" (p. 67). And she has affected the Narrator quite as she has affected her own husband:

> She only took enough [time] with her negations arrayed and her insolence recaptured, to judge me afresh, which she did as she gathered herself up into the strength of twenty-five. I didn't after all--it appeared part of my smash--know the weight of her husband's years, but I knew the weight of my own. They might have been a thousand, and nothing but the sense of them would in a moment, I saw, be left me. "My poor dear, you are crazy, and I bid you good-night!". . . . I should certainly never again, on the spot, quite hang together, even though it wasn't really that I hadn't three times her method. What I too fatally lacked was her tone (pp. 218-19).

The Narrator has become a victim of his own theory and falls prey to Mrs. Briss's vampirism.

The "vampirism" in The Sacred Fount, then, appears in several guises: in the relationships that the Narrator believes exist between the Brissendens and between May Server and Gilbert Long, in the Narrator's obsession with his theory over the rights of other human beings to privacy and over the facts, and in the pedagogic relationship that exists between the Narrator and Mrs. Brissenden. The pattern as it emerges here fits in with what has been discovered in the relationships of love and pedagogy in

James's other works. The Sacred Fount concerns not just physical vampirism, it encompasses the whole abhorrence James holds for any form of intellectual mastery created through force, coercion, or propaganda. It involves the whole range of human relations in James's novels, with the ever present threat posed by the influence human beings wield over one another through the pressures of emotion, education, social structure, political expedience, or sheer egotism.

CHAPTER V

CONCLUSION

Relationships involving love and pedagogy can be traced through the entire span of James's fiction. The theme reappears in various guises at every stage of his career.

James's first attempt at a long piece of fiction, Watch and Ward, sets a pattern that will develop further in later novels. The erotic and pedagogic aspects in the relationship of Roger Lawrence and Nora Lambert develop simultaneously and react on one another. The student eventually declares her adult status by applying independently the knowledge she has acquired in the pedagogic relationship and, in doing so, she may have outdistanced her instructor. The idea that the student may outgrow the teacher, sometimes to the extent that the pedagogue is discarded altogether, becomes an important aspect of the love and pedagogy theme. It reappears as a major theme in The Tragic Muse and The Portrait of a Lady and culminates in the vampirism and death themes of The Sacred Fount.

In the ambiguities surrounding the character of Roger Lawrence in Watch and Ward, James begins the exploration of sinister aspects of the problem of "influence" which will become one of his major thematic concerns. The idea of manipulation and possession in relationships involving love, teaching and learning is the major concern of The Bostonians, where the student is struggled over by two competing pedagogues, neither of whom loves the girl for herself, but rather for what possession of her represents. In this vision of the pedagogue as manipulative and consuming and the student as passive, almost sacrificial, the

discussion of love and pedagogy in The Bostonians verges on the vampire theme it will assume in The Sacred Fount. The question of manipulative influence also arises in The Portrait of a Lady, where Isabel is deceived by her educators, Madame Merle and Gilbert Osmond, and makes a fatal decision with her mistaken knowledge.

The Tragic Muse touches on the discussion of possessiveness to some extent but concentrates mainly on a developing tendency for the student to become more independent, self-assertive and aggressive, while the role of the pedagogue is weaker and more passive. In both cases in The Tragic Muse, the combination of love and learning dissolves when the interests of the teacher and student diverge strongly and the student simply goes his own way. The tendency towards increasing aggressiveness in James's students culminates in The Sacred Fount, where the students consume their instructors.

There is an increasing tendency in James's later works to make love and pedagogy incompatible. James's first novel, Watch and Ward, provides the only example of the successful relationship, and doubts exist even at this stage. In Watch and Ward and The Bostonians, the love grows out of the educational relationship but does not conflict with it; barriers to love occur in the form of external hindrances, usually other lovers. In the two relationships in The Tragic Muse, conflict centers within the relationship itself, so that the love interest and the pedagogic element are at war with each other. Julia must choose between her political ambitions and her love for Nick; Peter Sherringham rejects his beliefs and teachings as pedagogue when he falls in love with Miriam, only to find that his student has taken his doctrine to heart and values it more than his love. The growing incompatibility of love and formative

influence is reflected in the theme of sexual depletion and the emphasis on death that recurs in The Portrait of a Lady, "The Pupil," The Turn of the Screw, The Sacred Fount, The Ambassadors and The Wings of a Dove.

Works involving love and pedagogy form an interesting little group in James's overall output. The theme offers a new method of approach to several of James's novels and, particularly in Watch and Ward and The Bostonians, provides a solution to major critical arguments. In the theme of love and pedagogy, the reader can study in combination James's distrust of sexual relationships and his concern over the intellectual and social influence human beings wield over one another.

FOOTNOTES

Chapter I

[1]Henry James, Watch and Ward (London: Rupert Hart-Davis, 1960), p. 43. Further quotations will be from this edition unless otherwise noted. Page references will be given in the text of the paper.

[2]Lionel Trilling, Sincerity and Authenticity (Cambridge: Harvard University Press, 1972), p. 82.

[3]Robert Gale, The Caught Image (Chapel Hill: University of North Carolina Press, 1954), p. 47n.

[4]F. W. Dupee, Henry James, American Men of Letters Series. (New York: William Sloane Associates, 1951), p. 61.

[5]Oscar Cargill, The Novels of Henry James (New York: Macmillan, 1961), p. 12.

[6]Leon Edel, Introduction to Rupert Hart-Davis edition of Watch and Ward, p. 6.

[7]Elizabeth Stevenson, The Crooked Corridor (New York: Macmillan, 1949), pp. 137-38.

[8]J. A. Ward, "The Double Structure of Watch and Ward," Texas Studies in Literature and Language 4 (1962), pp. 613-24.

[9]Lee Ann Johnson, "'A Dog in the Manger': James's Depiction of Roger Lawrence in Watch and Ward," Arizona Quarterly 29 (1973), p. 176.

[10]Johnson, "'A Dog in the Manger': James's Depiction of Roger Lawrence in Watch and Ward," p. 175.

[11]It is worth noting that the image of a "hothouse" recurs in a similar situation in The Bostonians:

> Verena had submitted, she had responded, she had lent herself to Olive's incitement and exhortation, because she was sympathetic and young and abundant and fanciful; but it had been a kind of hothouse loyalty, the mere contagion of example, and a sentiment springing up from within had easily breathed a chill upon it (The Bostonians, Penguin Books Edition, p. 355, underlining mine).

In each case the image of the hothouse refers to a relationship where the student has assumed the pedagogue's standards without further testing or learning of them from personal experience.

[12]J. A. Ward, "The Double Structure of Watch and Ward," pp. 623-24.

[13]Henry James, Watch and Ward, revised book (first) edition (Boston: Houghton, Osgood, & Co., 1878), p. 32; quoted by Johnson, p. 173.

[14]Juliet McMaster, "Love and Pedagogy," Jane Austen Today (Athens: University of Georgia Press, 1975), p. 88.

[15]Juliet McMaster notes this pattern in Mansfield Park: "Fanny is to graduate from the status of pupil to adult in the process of separating her judgement from Edmund's and detecting him in error" ("Love and Pedagogy," p. 78).

[16]See page 11 and note #9.

Chapter II

[1]Henry James, The Bostonians (Harmondsworth, Middlesex: Penguin Books, 1973), p. 109. All further quotations from The Bostonians will be from this edition; page references will be noted parenthetically in the text.

[2]Henry James, The Notebooks of Henry James (New York: Oxford University Press, 1961), eds. F. O. Matthiessen and Kenneth B. Murdock, p. 47.

[3]Henry James, The Portrait of a Lady (Boston: Houghton Mifflin Co., Riverside Editions, 1963), p. 53.

[4]See pp. 74, 106, 126 for references to Verena as a Joan of Arc figure.

[5]W. R. Martin, "The Use of the Fairy-Tale: A Note on the Structure of The Bostonians," English Studies in Africa 2 (1959), p. 108.

[6]W. R. Martin, "The Use of the Fairy-Tale: A Note on the Structure of The Bostonians," pp. 102-103.

[7]It is interesting to note that three of James's early heroines, Nora Lambert in Watch and Ward, Isabel Archer in The Portrait of a Lady, and Verena Tarrant in The Bostonians, each have three lovers. Nora is initially duped by Hubert Lawrence's sophisticated exterior and George Fenton's familial claims, but she eventually recognizes the worth of her teacher/lover, Roger Lawrence, and marries him. Isabel Archer has three suitors: the American Caspar Goodwood, the English Lord Warburton, and Gilbert Osmond. Isabel makes the wrong choice and ends up with a restrictive tutor/lover who resents her personal powers. Verena Tarrant is courted by the effeminate Henry Burrage, the public newspaper reporter, Matthias Pardon, and Basil Ransom. Ransom is obviously the only tempting choice for Verena, but James has not given Verena the possibility of a happy choice that Nora or Isabel had.

[8]Robert E. Long, "The Society and the Masks: The Blithedale Romance and The Bostonians," Nineteenth Century Fiction 14 (1964), p. 122.

[9]Osborn Andreas, Henry James and the Expanding Horizon (Seattle: University of Washington Press, 1948), p. 34.

[10]W. R. Martin, "The Use of the Fairy-Tale: A Note on the Structure of The Bostonians," p. 102.

[11]Elizabeth Schultz, "The Bostonians: The Contagion of Romantic Illusion," Genre 4 (1971), p. 57.

[12]Robert McLean, "The Bostonians: New England Pastoral," Papers on Language and Literature 7 (1971), p. 376.

[13]Robert McLean, "The Bostonians: New England Pastoral," p. 381.

[14]Lionel Trilling, The Opposing Self (New York: The Viking Press, 1955), p. 112.

[15]Lionel Trilling, The Opposing Self, p. 113.

[16]Lionel Trilling, The Opposing Self, p. 113.

[17]Irving Howe, Politics and the Novel (New York: Meridian Books, Inc., 1957), p. 197.

[18]William McMurray, "Pragmatic Realism in The Bostonians," Nineteenth Century Fiction 16 (1962), p. 341.

[19]David Howard, "The Bostonians," The Air of Reality (London: Methuen & Co., 1972), ed. John Goode, p. 70.

[20]Alfred Habegger, "The Disunity of The Bostonians," Nineteenth Century Fiction 24 (1969), p. 207.

[21]Leon Edel, The Life of Henry James: The Middle Years 1882-1895 (New York: J. B. Lippincott Company, 1962), p. 141.

[22]It is interesting to note Gerald Haslam's research on Verena Tarrant's name in this context: "Tarrant is 'an orthographic variation . . . of tarrand (an adjectival form: tarantant) which figuratively refers to a person "said to have, like the chameleon, the power to change himself into the thing he toucheth or leaneth unto."'" See Gerald Haslam, "Olive Chancellor's Painful Victory in The Bostonians," Research Studies 36 (1968), pp. 233-34.

Chapter III

[1]Henry James, The Tragic Muse (New York: Charles Scribner's Sons, 1908), Volume I, p. 120. All further quotations from The Tragic Muse will be from this edition; page references will be noted parenthetically in the text.

[2]Alan W. Bellringer, "The Tragic Muse: The Objective Centre," Journal of American Studies 4 (1970), p. 81.

[3]Alan W. Bellringer, "The Tragic Muse: The Objective Centre," p. 86.

[4]Alan W. Bellringer, "The Tragic Muse: The Objective Centre," p. 86.

[5]Henry James, Watch and Ward (London: Rupert Hart-Davis, 1960), p. 68.

[6]Henry James, The Notebooks of Henry James (New York: Oxford University Press, 1961), eds. F. O. Matthiessen and Kenneth B. Murdock, p. 63.

[7]Henry James, The Portrait of a Lady (Boston: Houghton Mifflin Co., Riverside Editions, 1963), p. 67.

[8]F. W. Dupee, Henry James, American Men of Letters Series. (New York: William Sloane Associates, 1951), p. 149.

[9]F. W. Dupee, Henry James, p. 149.

[10]Oscar Cargill, "Gabriel Nash--Somewhat Less than Angel?" Nineteenth Century Fiction 14 (1959), p. 239.

[11]William F. Hall, "Gabriel Nash: 'Famous Centre' of The Tragic Muse," Nineteenth Century Fiction 21 (1966), p. 181.

[12]Lyall Powers, "James's The Tragic Muse--Ave Atque Vale," Publications of the Modern Language Association of America 73 (1958), pp. 270-74.

[13]Dorothea Krook, The Ordeal of Consciousness in Henry James (Cambridge: Cambridge University Press, 1962), p. 101.

[14]John L. Kimmey, "The Tragic Muse and Its Forerunners," American Literature 41 (1970), p. 520.

Chapter IV

[1]Henry James, The Ambassadors (Harmondsworth, Middlesex: Penguin Books, 1973), p. 265. All further quotations from The Ambassadors will be from this edition; page references will be noted parenthetically in the text.

[2]Henry James, The Sacred Fount (London: Rupert Hart-Davis, 1959), p. 26. All further quotations from The Sacred Fount will be from this edition; page references will be noted parenthetically in the text.

[3]Henry James, A letter to William James, quoted by Leon Edel in The Life of Henry James: The Untried Years 1843-1870 (New York: J. B. Lippincott Co., 1953), p. 326.

[4]Leon Edel, Introduction, The Sacred Fount (New York: The Grove Press, 1953), p. xxvii.

[5]Henry James, "Osborne's Revenge," in The Complete Tales of Henry James, Volume II (New York: J. B. Lippincott Co., 1962), ed. Leon Edel, p. 36.

[6]Henry James, "De Grey: A Romance," in The Complete Tales of Henry James, Volume I, p. 425.

[7]Henry James, The Portrait of a Lady (Boston: Houghton Mifflin Co., Riverside Editions, 1963), p. 471.

[8]For example, see Clifton Fadiman, ed., The Short Stories of Henry James (New York: Random House, 1945), p. 271; or Maxwell Geismar, Henry James and the Jacobites (Boston: Houghton Mifflin Co., Riverside Press, 1963), pp. 114-17.

[9]For example, see William Bysshe Stein, "'The Pupil': The Education of a Prude," Arizona Quarterly 15 (1959), p. 26.

[10]The following critics give varying degrees of blame to both parents and tutor: Leon Edel, ed., Introduction to The Complete Tales of Henry James, Volume VII (New York: J. B. Lippincott Co., 1963), p. 13; John Griffith, "James's 'The Pupil' as Whodunit: The Question of Moral Responsibility," Studies in Short Fiction 9 (1972); John V. Hagopian, "Seeing through 'The Pupil' Again," Modern Fiction Studies 5 (1959); Seymour Lainoff, "A Note on Henry James's 'The Pupil,'" Nineteenth-Century Fiction 14 (June 1959); Terence Martin, "James's 'The Pupil': The Art of Seeing Through," Modern Fiction Studies 4 (1958).

[11]Henry James, "The Pupil," The Complete Tales of Henry James, Volume VII (New York: J. B. Lippincott Co., 1962), ed., Leon Edel, pp. 414-15. All further quotations from "The Pupil" will be from this edition unless otherwise noted; page references will be noted parenthetically in the text.

[12]William Kenney, "The Death of Morgan in James's 'The Pupil,'" Studies in Short Fiction 8 (1971), p. 319.

[13]Terence Martin, "James's 'The Pupil': The Art of Seeing Through," Modern Fiction Studies 4 (1958), p. 345.

[14]John V. Hagopian, "Seeing through 'The Pupil' Again," Modern Fiction Studies 5 (1959), p. 170.

[15]Clifton Fadiman, ed., The Short Stories of Henry James (New York: Random House, 1945), p. 272.

[16]Henry James, "The Pupil," in The Novels and Tales of Henry James, Volume XI (New York: Charles Scribner's Sons, 1908), p. 561.

[17]Maxwell Geismar, Henry James and the Jacobites (Boston: Houghton Mifflin Co., Riverside Press, 1963), p. 115.

[18]See p. 411, "the air in his elderly shoulders of a boy who didn't play"; p. 423, "his small satiric face seemed to change its time of life"; and p. 440, "'One would think you were my tutor!' said Pemberton."

[19]William Kenney, "The Death of Morgan in James's 'The Pupil,'" Studies in Short Fiction 8 (1971), p. 320.

[20]John V. Hagopian, "Seeing through 'The Pupil' Again," p. 170.

[21]John V. Hagopian, "Seeing through 'The Pupil' Again," p. 169.

[22]The theory of the governess's sexual hysteria is discussed in Edmund Wilson's article, "The Ambiguity of Henry James," in Hound & Horn 7 (1934), pp. 385-406.

[23]Henry James, The Turn of the Screw, The Novels and Tales of Henry James, Volume XII (New York: Charles Scribner's Sons, 1908), p. 249. Further quotations from The Turn of the Screw will be from the New York edition and will be noted parenthetically in the text.

[24]Julian B. Kaye, "The Awkward Age, The Sacred Fount and The Ambassadors: Another Figure in the Carpet," Nineteenth Century Fiction 17 (1963), p. 342.

[25]Henry James, The Ambassadors, p. 96.

[26]Cynthia Ozick, "The Jamesian Parable: The Sacred Fount," Bucknell Review 11 (1963), p. 63.

[27]Cynthia Ozick, "The Jamesian Parable: The Sacred Fount," p. 67.

[28]Osborn Andreas, Henry James and the Expanding Horizon (Seattle: University of Washington Press, 1948), p. 93.

[29]James Reaney, "The Condition of Light: Henry James's The Sacred Fount," University of Toronto Quarterly 31 (1962), p. 145.

[30]Wilson Follett, "Henry James's Portrait of Henry James," New York Times Book Review (Aug. 23, 1936), p. 2.

[31]H. R. Hays, "Henry James, the Satirist," Hound & Horn 7 (1934), p. 519.

[32]Robert Perlongo, "The Sacred Fount: Labyrinth or Parable," Kenyon Review 22 (1960), p. 636.

[33]Sidney Finklestein, "The 'Mystery' of Henry James's The Sacred Fount," Massachusetts Review 3 (1962), p. 769.

[34]F. W. Dupee, Henry James, American Men of Letters Series. (New York: William Sloane Associates, 1951), p. 188.

[35]Ralph A. Ranald, "The Sacred Fount: James's Portrait of the Artist Manqué," Nineteenth Century Fiction 15 (1960), writes that "interpretation along these lines . . . ends up by making James as crippled and limited in his view of existence as is the narrator" (p. 242).

[36]Bernard Richards, "The Ambassadors and The Sacred Fount: The Artist Manqué," The Air of Reality (London: Methuen & Co., 1972), ed. John Goode, p. 229.

[37]James K. Folsom, "Archimago's Well: An Interpretation of The Sacred Fount," Modern Fiction Studies 7 (1961), p. 140. See also Leo B. Levy, "What Does The Sacred Fount Mean?" College English 23 (1961), p. 382: "he is an unwitting and even unwilling participant in the equation that he had attempted to complete," and Philip M. Weinstein, "The Exploitive and Protective Imagination: Unreliable Narrator in The Sacred Fount," The Interpretation of Narrative: Theory and Practise (Cambridge: Harvard University Press, 1970), ed., Morton W. Bloomfield, p. 205: "the narrator is a kind of vampire draining others in the service of his theory."

[38]Henry James, The Novels and Tales of Henry James, Volume XII (New York: Charles Scribner's Sons, 1908), p. xxii.

[39]Leon Edel, Introduction to The Sacred Fount (New York: Grove Press, 1953), p. xvi.

[40]Oscar Cargill, The Novels of Henry James (New York: Macmillan, 1961), p. 294.

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